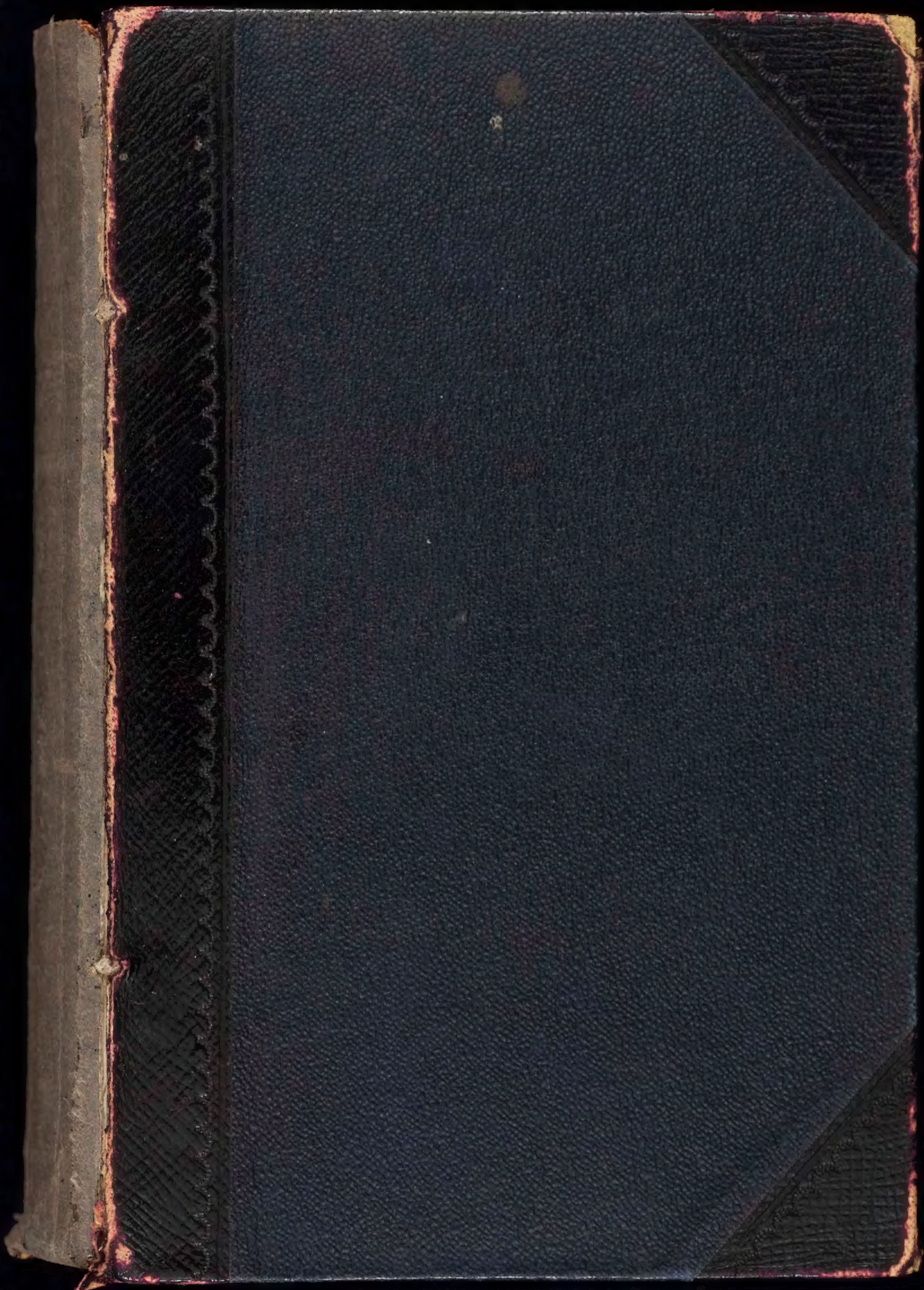


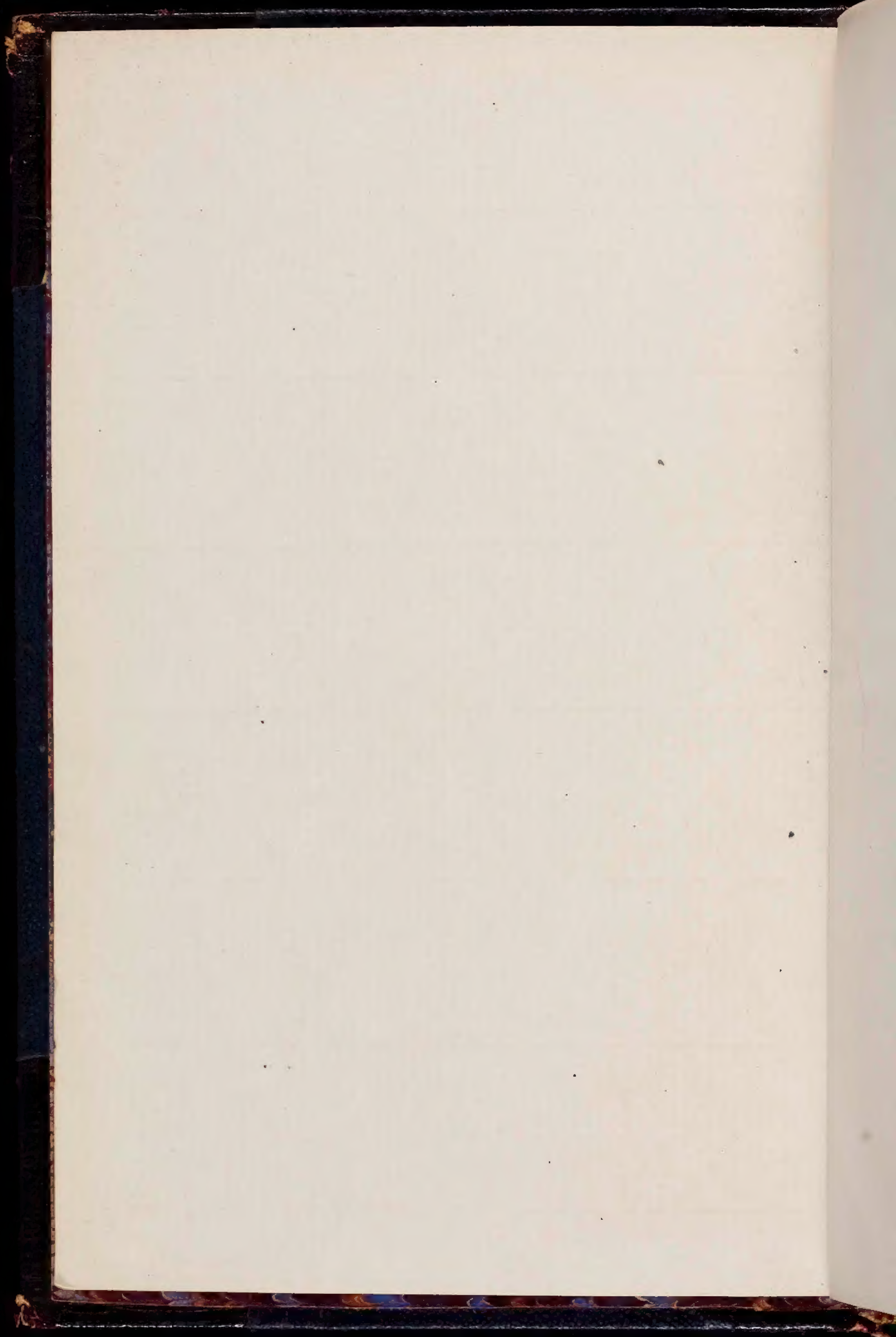
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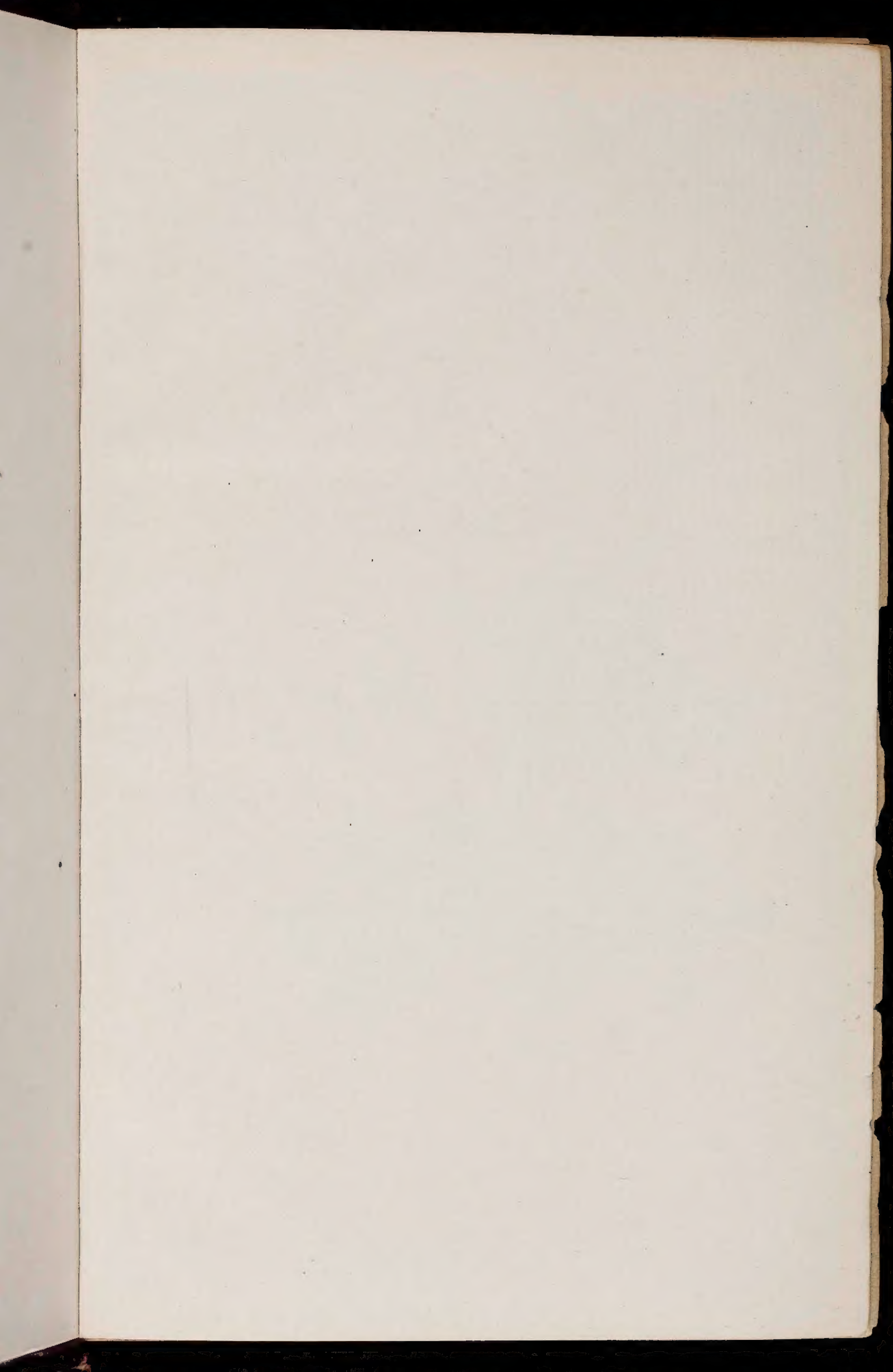
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❖ PROGRAMME. ❖

“LAND-HO!” *Grieg.*

THE MALE CHOIR.

SOLO—MR. J. T. WATKINS.

SCHERZO { from Quintet in C, Op. 163, for }
ALLEGRETTO { Two Violins, Viola, and Two } Schubert.
Violoncellos

Miss EDITH E. BYFORD, Miss FLORENCE MOSS, Mr. VERNON ADDISON,
Miss AUDREY CHAPMAN, and Miss MAY MUKLE.

SONG "Memories" *Goring Thomas.*

Mr. HAIGH JACKSON.

BERCEUSE } —Pianoforte { *Esposito.*
IMPROVVISO } *Martucci.*

Miss ELLA BULL.

DUET " Still wie die Nacht " *Götz.*

Miss CLARA WILLIAMS and Mrs. FRANKS.

SONATA in D—Pianoforte and Violoncello *Mendelssohn.*

Allegretto Scherzando.
Adagio.
Molto Allegro e Vivace.

Miss MARY WHELDON and Mr. BERTIE WITHERS.

SONGS (MSS.) ... { " Love's Philosophy " } ... *Harry Farjeon*
 { " Mirabel " } ... (Student).

Mr. R. WHITWORTH MITTON.

CAVALIER SONGS (MSS.) *Herbert W. Ivey*
(Student).

THE MALE CHOIR.

TENOR SOLO—MR. ALBERT BARTLEET.
BARITONE SOLO—MR. F. BARING RANALOW.

OCTET in A minor *Svendsen.*

THE ENSEMBLE CHOIR.

Violins—The Misses ATKINSON, BYFORD, BURMESTER, CATOR,
DREWE, FREEMAN, HORNE, JAY, MARSH, MOSS, SOUTHGATE,
AND STUART. Messrs. FREEDMAN, MANEY, REED, and SHEA.

Violas—Messrs. ADDISON, DYSON, HOGGETT, OHLSSON,
TIMOTHY, and WHITEMORE.

Violoncellos—Misses ALDIS, CHAPMAN, MUKLE, and S. WATKINS.
Messrs. EARNSHAW, GILL, MANEY, KORDY, PARKER, and WITHERS.

“DANKLIED NACH STURM”—Pianoforte *Henselt.*

Miss FLORENCE DAWES.

SONG, “Thy voice awakes my heart” (*Samson and Dalila*) *Saint-Saëns.*

Miss ADA KEMPTON.

FIRST MOVEMENT (“With Energy”) from Quartet in A (MS.),
for Two Violins, Viola, and Violoncello *Percy H. Miles*
(Macfarren Scholar).

Messrs. MILES, HURMAN, ADDISON, and WITHERS.

“NATURE AND LOVE” *Tschaïkowsky.*

THE FEMALE CHOIR.

Solos:—Misses DRINKWATER, HENSLER, and HANDCOCK.



THE PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.



PROGRAMME.

MONDAY, MARCH 1, 1897.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

"LAND-HO!" Grieg.

THE MALE CHOIR.

AND it was Olaf Trygvasson, sailed upon the North sea foam,
Seeking the unknown northern kingdom, seeking another
home.

Soon at the dawn's appearing,
Lo, from out the horizon a grey line rearing.

And it was Olaf Trygvasson, gazed on that approachless land ;
Wrecked were the Viking's eager longings ; stern rocks on every
hand.

Faint thro' the mist appearing,
Lo, what glittering forms before him rearing.

And it was Olaf Trygvasson, suddenly he seemed to see
Towers and temples proudly rising, high in the heaven's free,
Keenly within him rearing,
The desire for a land so fair appearing.

Bright in the Spring morn now it gleamed, waterfalls there never
cease,
Over the main the tempest bellowed, but in those woods was peace,
Organ and church bells surely !
And the Viking spake his heart moved surely.

SOLO—MR. J. T. WATKINS.

Land of glory, sung in story,
Lo, at last my friends before ye
Hearts are burning, spirits yearning,
Thanks to God on high returning.
Ne'er forsaken, Faith awaken
Like yon glacier, pure, unshaken,
Strive each spirit well to merit
Heaven's meed that we inherit.

CHORUS.

Might to heaven pray'r be given,
Ever thus our souls to leaven,
Hearts all burning, spirits yearning,
Thanks to God on high returning,
Ne'er forsaken, &c.

SCHERZO
ALLEGRETTO { from Quintet in C, Op. 163, for } ... *Schubert.*
Two Violins, Viola, and Two
Violoncellos

MISS EDITH E. BYFORD, MISS FLORENCE MOSS,
MR. VERNON ADDISON, MISS AUDREY CHAPMAN, AND
MISS MAY MUKLE.

SONG "Memories" *Goring Thomas.*

MR. HAIGH JACKSON.

MY darling was the sweetest flow'r
That ever bloom'd in love's fair bow'r.
But roses soonest fall
Beneath the cruel wind's destructive breath.
So young,
And so early fled.
Yet love still lives,
Tho' its idol is dead.

The saddest thoughts may seem to fade,
 Their bitt'rest pangs by others stay'd.
 But though the voice rings high,
 The heart beats low, and murmurs soft apart.
 So young,
 And so early fled.
 Yet love still lives,
 Tho' its idol is dead.

BERCEUSE } —Pianoforte { *Esposito.*
 IMPROVVISO } *Martucci.*

MISS ELLA BULL.

DUET "Still wie die Nacht" *Götz.*

MISS CLARA WILLIAMS AND MRS. FRANKS.

STILL wie die Nacht, tief wie das Meer,
 O Mensch, muss deine Liebe sein!
 Wie Glockentanz so lieb und rein
 O Mensch, muss deine Liebe sein.

Wohnt solche Lieb' im Herzen dir
 Dann darfst du um den Himmel werben,
 Verkleidet geht ein Engel her
 Und träumt von Seligkeit im Sterben.

Still wie die Nacht, &c.

SONATA in D—Pianoforte and Violoncello ... *Mendelssohn.*

Allegretto Scherzando.
 Adagio.
 Molto Allegro e Vivace.

MISS MARY WHELDON AND MR. BERTIE WITHERS.

SONGS (MSS.)... { "Love's Philosophy" }
 { "Mirabel" }

Harry Farjeon
 (STUDENT).

MR. R. WHITWORTH MITTON.

"LOVE'S PHILOSOPHY."

THE fountains mingle with the river,
 And the rivers with the ocean,
 The winds of heaven mix for ever
 With a sweet emotion:
 Nothing in the world is single,
 All things by a law divine
 In one another's being mingle—
 Why not I with thine?

See the mountains kiss high heaven,
 And the waves clasp one another;
 No sister-flower would be forgiven
 If it disdained its brother:
 And the sunlight clasps the earth,
 And the moonbeams kiss the sea—
 What are all these kissings worth,
 If thou kiss not me?

Shelley.

"MIRABEL."

FAIR Mirabel, do not disdain
 What once you loved a little while,
 You used to smile, and smile again,
 And I was happy in your smile.
 Why do you now my love repel?
 What makes you look on me with scorn?
 It was not twin to beauty born,
 Fair Mirabel.

A rose you gave me, Mirabel,
 A rose, so pure, so white, so sweet!
 Which from your casement softly fell
 And fluttered downwards to my feet.

Have you forgotten that as well,
 Since from my love you turn aside?
 No rose has blossomed but it died,
 Fair Mirabel.

Once, when you thought you were alone,
 Dear Mirabel, I saw you weep;
 And in my eyes your tears outshone
 The rarest jewels of the deep.
 And as, like April rain, they fell,
 They did outweigh in worth to me
 The smile which died so easily,
 Fair Mirabel.

Eleanor Farjeon.

CAVALIER SONGS (MSS.) *Herbert W. Ivey*
 (STUDENT).

THE MALE CHOIR.

TENOR SOLO—MR. ALBERT BARTLEET.

BARITONE SOLO—MR. F. BARING RANALOW.

I. "MARCHING ALONG."

KENTISH Sir Byng stood up for his King,
 Bidding the crop-headed Parliament swing:
 And, pressing a troop unable to stoop
 And see the rogues flourish and honest folk droop,
 Marched them along, fifty score strong,
 Great-hearted gentlemen, singing this song.

God for King Charles! Pym and such carles
 To the Devil that prompts 'em their treasonous parles:
 Cavaliers, up! hips from the cup,
 Hands from the pasty, nor bite take nor sup
 Till you're—

Marching along, fifty score strong,
 Great-hearted gentlemen, singing this song.

Then, God for King Charles! Pym and his snarls
 To the Devil that pricks on such pestilent carles!
 Hold by the right, you double your might;
 So, onward to Nottingham, fresh for the fight,
 March we along, fifty score strong,
 Great-hearted gentlemen, singing this song.

II. "GIVE A ROUSE."

KING Charles, and who'll do him right now ?
 King Charles, and who's ripe for fight now ?
 Give a rouse : here's, in hell's despite now,
 King Charles !

Who gave me the goods that went since ?
 Who raised me the house that sank once ?
 Who helped me to gold I spent since ?
 Who found me in wine you drank once ?
 King Charles, &c.

To whom used my boy George quaff else,
 By the old fool's side that begot him ?
 For whom did he cheer and laugh else,
 While Noll's damned troopers shot him ?
 King Charles, &c.

III. "BOOT AND SADDLE."

BOOT, saddle, to horse, and away,
 Rescue my castle before the hot day
 Brightens to blue from its silvery grey.
 Boot, saddle, to horse, and away !

Ride past the suburbs, asleep as you'd say ;
 Many's the friend there, will listen and pray
 God's luck to the gallants who strike up the lay—
 Boot, saddle, &c.

Forty miles off, like a roebuck at bay,
 Flouts Castle Brancepath the Roundheads' array ;
 Who laughs, good fellows ere this, by my fay.
 Boot, saddle, &c.

Who ? my wife Gertrude ; that honest and gay,
 Laughs when you talk of surrendering, nay !
 I've better counsellors, what counsel they ?
 Boot, saddle, &c.

Robert Browning.

OCTET in A minor *Svendson.*

THE ENSEMBLE CLASS.

Violins—The MISSES ATKINSON, BYFORD, BURMESTER,
CATOR, DREWE, FREEMAN, HORNE, JAY, MARSH,
MOSS, SOUTHGATE, AND STUART.

MESSRS. FREEDMAN, MANEY, REED, AND SHEA.

Violas—MESSRS. ADDISON, DYSON, HOGGETT, OHLSSON,
TIMOTHY, AND WHITEMORE.

Violoncellos—MISSSES ALDIS, CHAPMAN, MUKLE, AND
S. WATKINS. MESSRS. EARNSHAW, GILL, MANEY,
KORDY, PARKER, AND WITHERS.

“DANKLIED NACH STURM”—Pianoforte *Henselt.*

MISS FLORENCE DAWES.

SONG, "Thy voice awakes my heart" (*Samson and Dalila*)
Saint-Saëns.

MISS ADA KEMPTON.

THY voice awakes my heart
 As the sun wakes the flowers
 With its kisses at the dawn.
 Yet oh! my darling one,
 That thou may'st end my weeping,
 Let thine accents once more charm me,
 And say thou wilt return
 To Delilah for ever.
 Repeat to me the music
 Of thy vows of the past,
 Vows so dear to my heart.
 Ah! reply to my entreaties,
 Charm once more my sadness.

E'en as to whisp'ring winds
 Sways the waving corn,
 Tossed about by the breezes,
 So does my faithful heart
 In flutt'ring turn for comfort
 To thy voice like sweetest music.
 The arrow will not fly
 On its deadly way
 Half so swiftly as thy lover
 Will speed to thine embrace.
 Ah! reply.

FIRST MOVEMENT ("With Energy") from Quartet in A
 (MS.), for Two Violins, Viola, and Violoncello *Percy H. Miles*
 (MACFARREN SCHOLAR).

MR. P. H. MILES, MR. ERNEST F. HURMAN, MR. VERNON
 ADDISON, AND MR. BERTIE WITHERS.

"NATURE AND LOVE" *Tschaïkowsky.*

THE FEMALE CHOIR.

Solos :—MISSSES DRINKWATER, HENSLER, AND HANDCOCK.

BEHOLD, behold !

Silently on through heaven
The moon, full-orbed, pursues her way !

Behold, behold !
Fair is the night,
From flowers of springtime
Odours exhale, as though 'twere day.

Behold, behold !
From flowers odours exhale,
As though 'twere day.

Stars in the waters are reflected,
The purling brooklets dance along,
Give ear ! give ear !
The nightingale, yet wakeful,
Outpours afar an amorous song.
Glorious, glorious !

We turn to Nature, sweet and pure,
In trust that she will never fail us.
She alone peace will secure,
When storms and griefs of life assail us.
Her love is sure, whate'er befall.

We turn to Nature, sweet and pure,
In trust that she will never fail us.
She alone peace will secure,
When storms and griefs of life assail us.

My heart is soothed by night's delicious darkness,
And cheered, beholding moonlit skies.
With joy I see the stars in crystal depths reflected,
The sacred peace that round me lies.
Yet ever dearer is the ardour,
The glow of love,
When deep and still is night ;
The longing, inly felt, and told not,
Of love the fervency and might.

We turn to Nature, &c.

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OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & CO. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 24.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 24.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 22 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1896-7.

The First, or Michaelmas Term, commences on Monday, 28th September, and closes on Saturday, 19th December, 1896.

The Michaelmas Half-Term commences Monday, 9th November, 1896.

The Second, or Lent Term, commences on Monday, 11th January, and closes on Saturday, 3rd April, 1897.

The Lent Half-Term commences Monday, 22nd February, 1897.

The Third, or Midsummer Term, commences on Monday, 3rd May, and closes on Saturday, 24th July, 1897.

The Midsummer Half-Term commences on Monday, 14th June.

ENTRANCE EXAMINATIONS, 1896-7.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 24th September, at 10.

For the Michaelmas Half-Term, Thursday, 5th November, at 2.

For the Lent Term, Thursday, 7th January, at 11.

For the Lent Half-Term, Thursday, 18th February, at 2.

For the Midsummer Term, Thursday, 29th April, at 2.

For the Midsummer Half-Term, Thursday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 21, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 19.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

AUGUSTUS J. LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

							£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,							50	0	0
the gift of his Widow							3	3	0
Anonymous, per Secretary							52	10	0
Chapman, Spencer, Esq.							1	1	0
Corder, F., Esq., F.R.A.M.							1	1	0
Cummings, R., Esq., A.R.A.M.							2	0	0
Curwen, J. Spencer, Esq., F.R.A.M.							10	10	0
Dobree, Bonamy, Esq.							200	0	0
Dorrell Bequest... ..							1	1	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)							2	2	0
Jewson, F. B., Esq., F.R.A.M. (deceased)							5	5	0
Macfarren, Sir G. A. (deceased)							5	5	0
Macfarren, Walter, Esq., F.R.A.M.							1	1	0
Macirone, Miss C. A., F.R.A.M.							100	0	0
Mackenzie, Sir Alexander C., Mus.D.							1	1	0
Mallam, Dalton, Esq.							2	2	0
Margetson, Stewart, Esq.							52	10	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)							52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)							3	3	0
Moorsom, Mrs.... ..							1	1	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)							105	0	0
Ramsden, Archibald, Esq.							1	1	0
Renshaw, J., Esq.							1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.							62	10	2
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894							3	14	0
Sparrow, Chas. E., Esq.							105	0	0
Threlfall, Thomas, Esq.							10	10	0
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STEGGALL, C., Mus. D. Cantab., F.R.A.M.

SINGING.

COPLAND, CHARLES.
CUMMINGS, RICHARD, A.R.A.M.
FIORI, ETTORRE, Hon. R.A.M.
HUTCHINSON, J. T., A.R.A.M.
KING, FREDERIC, Hon. R.A.M.
KORBAY, FRANCIS.
LARKCOM, MADAME AGNES, A.R.A.M.
LLOYD, E. TURNER.
MACKWAY, WALTER, A.R.A.M.
MILES, R. E., A.R.A.M.
NICHOLL, WILLIAM, A.R.A.M.
NOVARA, FRANCO.
OSWALD, ARTHUR, F.R.A.M.
RANDEGGER, Cave. A., Hon. R.A.M.
SHAKESPEARE, W., F.R.A.M. [R.A.M.
SHERRINGTON, Madame LEMMENS, Hon.
STEEL, Miss KATE, A.R.A.M.
THOMAS, W. HENRY.
THOMPSON, ARTHUR, A.R.A.M. [R.A.M.
TOSTI, COMMENDATORE F. PAOLO, Hon.
WALKER, F., Hon. R.A.M.

PIANOFORTE.

ALBANESI, Cave. CARLO, Hon. R.A.M.
BERGER, FRANCESCO, Hon. R.A.M.
BERINGER, OSCAR, Hon. R.A.M.
EYERS, H. R., F.R.A.M.
FITTON, WALTER, A.R.A.M.
HARTVIGSON, FRITS, Hon. R.A.M.
IZARD, ALFRED E., A.R.A.M.
KEMP, S., F.R.A.M.
KING, OLIVER.
KIVER, ERNEST, A.R.A.M.
KNOTT, T. B., A.R.A.M.
KUHE, W., Hon. R.A.M.
LAKE, H., A.R.A.M.
MACFARREN, WALTER, F.R.A.M.
MATTHAY, TOBIAS A., F.R.A.M.
MORTON, E., A.R.A.M.
O'LEARY, ARTHUR, F.R.A.M.
REDDIE, C. F., A.R.A.M.
ROSE, HENRY R., F.R.A.M.
SCHLOESSER, A., Hon. R.A.M.
WEBBE, SEPTIMUS, A.R.A.M.
WESTLAKE, F., F.R.A.M.

ORGAN.

BRIANT, ROWLAND, A.R.A.M.
HOYTE, WM. STEVENSON.
KIPPS, W. J., A.R.A.M.
RICHARDS, H. W.

ORGAN (continued).

RISELEY, G., Hon. R.A.M.
ROSE, HENRY R., F.R.A.M.
STEGGALL, C., Mus. D. Cantab., F.R.A.M.
STEGGALL, REGINALD, A.R.A.M.

HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwallt).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BURNETT, A., Hon. R.A.M.
GIBSON, ALFRED.
PARKER, W. FRYE, F.R.A.M.
SAURET, EMILE, Hon. R.A.M.
WESSELY, HANS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, CHEV. ERNEST.
HOWELL, EDWARD, F.R.A.M.
PEZZE, A., Hon. R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P., A.R.A.M.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

BORSDOFF, ADOLPH F.

TRUMPET & CORNET.

SOLOMON, J., A.R.A.M.

TROMBONE.

MILITARY MUSIC.

GODFREY, Lieut. DAN, F.R.A.M.

ELOCUTION.

BATEMAN, Miss (Mrs. CROWE).
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONS.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

DITTEL, THEODORE H.

SUB-PROFESSORS.

HARMONY.

BEAZLEY, W. E.
HOWARD, Miss M.
MOTT, GEORGE E.
NEWLAND-SMITH, G. E.

SINGING.

CRAWLEY, Miss ALICE.
STANYON, Miss ANNIE.
WILLIAMS, Miss CLARA.

PIANOFORTE.

BAMPFYLDE, Miss H. G.
BENNETT, Miss A. G.
FLANDERS, BERNARD C.
HICKIN, CHARLES H. W.
HORNE, Miss ELSIE.
JAMES, QUINTUS S. H.
WEST, Miss LILY.
WHEATON, Miss EMMA.
WHITE, Miss MARION I. H.

ORGAN.

LARDNER, T. W.

VIOLIN.

BYFORD, Miss EDITH E.
REED, W. H.

VIOLONCELLO.

EARNSHAW, ALFRED H.

ELOCUTION.

CHILD, Miss ANNIE.
THOMAS, Miss KATIE

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M. and
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, F.R.A.M.

Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

Director of Junior Orchestra—W. FRYE PARKER, F.R.A.M.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.





❖ The Orchestra. ❖

First Violins.

Mr. Frye-Parker, W.†
(Principal.)
" Antonietti, A.*
Miss Atkinson, N.*
" Burmester.*
" Byford, E.*
Mr. Champ.*
Miss Drewe, E. M.*
Mr. Freedman, S.*
Miss Hansell, D.*
Mr. Hurman.*
Miss Jay, M.*
Mr. Maney, E.*
Miss Marsh.*
Mr. Miles, P.*
Miss Moss, F.*
Mr. Reed, W. H.*
Miss Riseley.*
" Southgate.*
Mr. Tertis.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)
Miss Amos.*
" Brocklebank.*
" Cook, L.*
Mr. Dyke.*
Miss Freeman.*
Mr. Foote.*
Miss Hann.*
Mr. Holland.*
Miss McLean.*
" Moss, K.*
" Pegler.*
" Philpott.*
" Phillips, M.*
" Treherne.*

Violas.

Mr. Hann, W. H.
(Principal.)
" Addison, V.*
Miss Atkinson, V.*
Mr. Creak, R. B.
" Dyson, A. E.†
Mrs. Gill.†
Mr. Hoggett.*
" Reynolds, T.
" Timothy, H. J.†
" Whitmore.*

Violoncellos.

Mr. Howell, E.†
(Principal.)
Miss Aldis.*
Miss Chapman, A.*
Mr. Earnshaw.*
" Gill, C. H. A.†
" Kordy.*
" Maney, A.*
Miss Manley-Sims.*
" Mukle, M.*
Mr. Parker, B. P.†
Miss Watkins.*
Mr. Withers, B.*

Double Bases.

Mr. White, A. C.
(Principal.)
" Carrodus, E. A.
" Griffiths, W.
" Harper, C.†
" Hatton.*
" Kendall, F.
" Maney, E. F.†

Flutes.

Mr. Vivian, A. P.†
" Chapman, H. A.

Oboes.

Mr. Horton, G.†
Miss Bull, L.*
Mr. Goldie.*

Clarionets.

Mr. Egerton, P.†
Miss Thomas, F.†

Bassoons.

Mr. Wotton, W. B.
" Hunt, C.†

Horns.

Mr. Borsdorf, A.
" Brain, A. E.
" Busby, T. R.
" Wright, G.

Trumpets.

Mr. Solomon, J.†
" Backwell, F.

Trombones.

Mr. Colton, T. C.
" Davis, F.
" Matt, J.

Tympani.

Mr. Weekes.*

Cymbals.

Mr. Barley.*

Triangle.

Mr. Flux.*

Bass Drum.

Mr. Carse.*

Harps.

Miss Hughes.*
" Purcell.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

❖ PROGRAMME. ❖

PRELUDE in B flat, Op. 35, No. 6—for Harps and
Orchestra *Mendelssohn.*
(Arranged by JOHN THOMAS.)

Miss BROUSSON, Miss HUGHES, Miss PURCELL, Miss STEPHENS,
Miss STONARD, and Miss WEBB.

SONG, "Hast thou seen the young day blushing" (*Irene*) *Gounod.*

Miss MARGARET G. COOPER.

ADAGIO MA NON TROPPO } from Concerto, Op. 104—Violoncello
FINALE } *Dvořák.*
Miss MAY MUKLE.

DUET, "The Lord is a Man of War" (*Israel in Egypt*) ... *Handel.*

Mr. JOHN T. WATKINS and Mr. DAVID JONES.

ADAGIO } from Concerto in C minor (Op. 56) —Pianoforte *Scharwenka.*
FINALE }

Miss MARION WHITE.

TRIO, "Night's lingering shades" (*Azor and Zemira*) ... *Spohr.*

Miss L. FOOTE, Miss S. A. GOMERSALL, and Miss LYDIA CARE.

ALLEGRO MA NON TROPPO from Concerto in D, Op. 61—Violin *Beethoven*.

Mr. PERCY HILDER MILES
(Macfarren Scholar).

SONG ... "Rowena's Song" (*Ivanhoe*) ... *Sullivan*.

Miss GERTRUDE DRINKWATER
(Parepa-Rosa Scholar).

CONCERTO in G minor, Op. 25—Pianoforte ... *Mendelssohn*.

Molto Allegro con fuoco.
Andante.
Presto.

Miss ELSIE E. HORNE.

OVERTURE AND INTRODUCTION, "William Tell" ... *Rossini*.

FOR SOLI, CHORUS, AND ORCHESTRA.

Jemmy	...	...	...	...	Miss MINNIE L. GRIME.
Edvidge	...	...	...	...	Miss JANE SPICER.
Fisherman	...	...	...	Mr. R. WHITWORTH MITTON.	
Arnold	...	...	...	Mr. WALTER A. REYNOLDS.	
William Tell	...	...	...	Mr. HAIGH JACKSON.	
Melchtal	...	...	...	Mr. ROBERT RADFORD.	

Violoncello Obbligato—Mr. BERTIE WITHERS.



THE PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.

THE HARPS BY MESSRS. S. & P. ERARD.



PROGRAMME.

THURSDAY, APRIL 1, 1897.

♦♦♦♦♦♦♦♦—

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

♦♦♦♦♦♦♦♦—

PRELUDE in B flat, Op. 35, No. 6—for Harps and Orchestra
Mendelssohn.
(Arranged by JOHN THOMAS.)

MISS BROUSSON, MISS HUGHES, MISS PURCELL,
MISS STEPHENS, MISS STONARD, AND MISS WEBB.

SONG, "Hast thou seen the young day blushing" (*Irene*) Gounod.

MISS MARGARET G. COOPER.

HAST thou seen the young day blushing,
In beauty 'neath the blue light of the morning sky?
Hast thou marked the noontide flushing
In splendour all too glorious for mortal eye?
So Irene a beauty like the morning hath,
That lightens and brightens with crescent ray.
Radiant or cold she may be,
And still she is fairest to me,
Throned and crowned Queen of the day.

Round her veils are whitely flowing,
 To shrine her charms, and curtain her from roving eye;
 But thro' the misty muslin flowing
 A thousand shrouded beauties half seen lie.
 Crown she needeth none,
 Her empire of hearts is won,
 And gladly we bend and acknowledge her sway.
 Radiant or cold she may be,
 And still she is fairest to me,
 Throned and crowned Queen of the day.

ADAGIO MA NON TROPPO } from Concerto, Op. 104—
 FINALE } Violoncello Dvořák.

MISS MAY MUKLE.

DUET ... "The Lord is a Man of War" (*Israel in Egypt*) ... Handel.

MR. JOHN T. WATKINS AND MR. DAVID JON

THE Lord is a Man of war,
 Lord is His name.
 Pharaoh's chariots and his host
 Hath He cast into the sea.
 His chosen captains also are drowned
 In the Rea Sea.

ADAGIO }
 FINALE } from Concerto in C minor (Op. 56)—Pianoforte
 Scharwenka.

MISS MARION WHITE.

TRIO ... "Night's lingering shades" (*Azor and Zemira*) ... *Spohr*.

MISS L. FOOTE, MISS S. A. GOMERSALL, AND
MISS LYDIA CARE.

Lesbia.

NIGHT'S ling'ring shades are wasting,
The dawn, towards us hasting,
Unveils the misty hill;

Fatima.

Th' awaken'd herds are bounding,
And happy songs are sounding,
By woodside, vale, and rill.

Zemira.

Fair Morn! thy smile I'll borrow,
While hopes, that calm my sorrow,
My grateful breast shall fill.

All.

O! day of mutual pleasure,
With joy thy beam we trace,
Speed, speed our promised treasure,
A tender father's fond embrace.

Lesbia.

He comes, with presents laden,
For each beloved maiden.

Fatima.

For me, rich vestments braided,
With gold and diamonds rare.

Lesbia.

And me, their splendours aided,
By pearls beyond compare.

Zemira.

To me (oh, bliss !) he proffers
His pledge of parent care,
More worth than jewell'd coffers,
The Rose, so sweet and fair.

My heart, with rapture beating,
Discards its ev'ry fear,
A long lost Father greeting,
What boon can be more dear ?

Fatima and Lesbia.

Oh ! joyful, happy meeting,
What store of gems I'll wear,
With princely dames competing,
What pearls, what diamonds rare.

ALLEGRO MA NON TROPPO from Concerto, in D,

Op. 61—Violin *Beethoven.*

MR. PERCY HILDER MILES
(Macfarren Scholar).

SONG "Rowena's Song" (*Ivanhoe*) *Sullivan.*

MISS GERTRUDE DRINKWATER

(Parepa-Rosa Scholar).

MOON, art thou clad in silver mail,
 Like armour of my true knight?
 O moon, is my lover's face so pale
 As thy wan light?
 Shine fair on my lover's tent,
 That is white by the whiter foam,
 And woo him away from the South,
 To the woods of his island home.

O wind that awakest soft and low,
 Where the heart o' the wood is stirred,
 Far over the dreaming waters go
 Like wild sea bird,
 And pause at my lover's tent,
 In the land that is far away,
 And whisper the words of love,
 The words that I dare not say.

CONCERTO in G minor, Op. 25—Pianoforte *Mendelssohn.*

Molto Allegro con fuoco.
 Andante.
 Presto.

MISS ELSIE E. HORNE.

OVERTURE AND INTRODUCTION, "William Tell"

—for Soli, Chorus, and Orchestra *Rossini.*

Jemmy Miss MINNIE L. GRIME.
Edvidge Miss JANE SPICER.
Fisherman ... Mr. R. WHITWORTH MITTON.
Arnold ... Mr. WALTER A. REYNOLDS.
William Tell Mr. HAIGH JACKSON.
Melchtal Mr. ROBERT RADFORD.

Violoncello Obligato—MR. BERTIE WITHERS.*Chorus.*

BLITHEsome and bright the May sun is glowing,
 Greeting its beams, the hind sounds his horn ;
 Gaily the milkmaid's heart overflowing,
 Hails with wild ditty the glitt'ring morn.
 While all to heav'n true homage showing,
 With toil repay each gift of day !

Fisherman.

Come, love, for thee I'm sighing,
 The moments swift are flying ;
 Come, love, all fear defying
 Come, trust my gallant bark.
 These shores we'll leave behind us,
 We'll go where none shall find us,
 Where love's soft links shall bind us,
 Time's flight new pleasures mark.

William Tell.

Love's balm the care allayeth
 That on his fond bosom weigheth,
 He knows not the grief that preyeth
 On my heart's inmost core !
 What were life's choicest blessing,
 When our dear land foes oppressing,
 Make men their shame confessing,
 Bitter, bitter tears outpour.

Fisherman.

Oh, fairer than the flower
 That decks the verdant bower,
 Thy charms, dear, shall quell with power
 The storm's fierce rage ;
 Mine arm thy graceful form entwining
 Beams from thine eyes shining,
 Hope's light with love's combining,
 All terror shall assuage.

Jemmy and Edvidge.

His love in strains out-pouring,
 With tenderness adoring,
 E'en tempests loudly roaring
 Awake in him no fear ;
 On rocks should he be driven,
 And his frail bark be riven,
 His love-song then to Heav'n
 Would rise with dirges drear !

Chorus.

Hark ! with glad sounds resounding,
 Vale and mountain rejoice !
 Each heart with glee is bounding,
 With mirth is fraught each voice ;
 The sun resplendent beaming,
 His floods of light are streaming,
 But all past care redeeming,
 To-day we have no choice.

All.

All hail, among our shepherds,
 For wisdom most renown'd ;
 All hail, thou rev'rend shepherd,
 For wisdom most renown'd !

Edvidge.

Old festal rites renewing,
 Before our land's undoing ;
 To true love honour showing,
 Once more shall faith be crown'd.

Arnold.

Love, says he ! oh, Heaven, love !
E'en at the thought I shudder !

Edvidge.

Do thou unto them ?

Melchtal.

What, I ?

Edvidge.

All wilt thou thus content !

William Tell.

From old age and from virtue
This privilege none can sever,
Yield thee, henceforth for ever
Our land shall happy prove !

Melchtal.

Then raise ye the shout triumphant !
Ye horns, sound a merry measure,
This day devoted be to pleasure,
To Hymen's pure and most heaven-blest love !

Chorus.

Then raise the shout of joy triumphant,
Devoted be this day to pleasure,
We'll devote this day to pleasure,
To pure and heaven-blest love !

All.

E'en o'er the torrents roaring
Loudly our voices are soaring,
While all soften'd by echo the mountain,
The valley, the plain, and the fountain,
The joyful sound repeat.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & CO. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 24.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 24.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 22 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1896-7.

The First, or Michaelmas Term, commences on Monday, 28th September, and closes on Saturday, 19th December, 1896.

The Michaelmas Half-Term commences Monday, 9th November, 1896.

The Second, or Lent Term, commences on Monday, 11th January, and closes on Saturday, 3rd April, 1897.

The Lent Half-Term commences Monday, 22nd February, 1897.

The Third, or Midsummer Term, commences on Monday, 3rd May, and closes on Saturday, 24th July, 1897.

The Midsummer Half-Term commences on Monday, 14th June.

ENTRANCE EXAMINATIONS, 1896-7.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 24th September, at 10.

For the Michaelmas Half-Term, Thursday, 5th November, at 2.

For the Lent Term, Thursday, 7th January, at 11.

For the Lent Half-Term, Thursday, 18th February, at 2.

For the Midsummer Term, Thursday, 29th April, at 2.

For the Midsummer Half-Term, Thursday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 21, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 19.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

TRUSTEES :

AUGUSTUS J. LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Dorrell Bequest... ..	200	0	0
Dove Bequest	200	0	0
Gooch. G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.... ..	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows	5	5	0

ANNUAL SUBSCRIPTIONS.

[illegible]

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Donations or Life Subscriptions. s. d.	Cater, J. J., Esq.	1	1	0	52	10	0
	Chappell & Co., Messrs. ...	...	...	...	...	5	5	0
	Chitty, The Right Hon. Lord Justice	...	...	...	...	1	1	0
	Clapshaw, Miss Amy C. G., A.R.A.M.	...	...	...	...	1	1	0
	Cliburn, Mrs. Irene Ware, A.R.A.M.	...	...	...	...	1	1	0
	Cobb, Gerard F., Esq., M.A.	1	1	0	2	2	0
	Cocks & Co., Messrs. Robert	...	...	...	...	5	5	0
	Collard & Collard, Messrs.	...	...	...	...	5	5	0
	Copland, Charles, Esq., A.R.A.M.	...	...	...	...	1	1	0
	Corder, F., Esq., F.R.A.M.	...	...	...	...	1	1	0
	Cox, F. R., Esq., F.R.A.M. (deceased)	1	1	0	105	0	0
	Crowe, Mrs. George	...	...	...	...	1	1	0
	Cummings, Richard, Esq., A.R.A.M.	...	...	...	...	1	1	0
	Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	...	...	...	...	1	1	0
	Curtis, Miss Alice, L.R.A.M.	...	...	...	...	1	1	0
0 0 5 0	Dannreuther, Edward, Esq.	1	1	0	5	5	0
	Davenport, F. W., Esq., Hon. R.A.M.	...	...	...	...	1	1	0
	Davies, Ben, Esq., A.R.A.M.	...	...	...	...	1	1	0
	Davies, Miss Jessie, A.R.A.M.	...	...	...	...	1	1	0
	Davies, Mrs. Mary, F.R.A.M.	...	...	...	...	1	1	0
	Davies, Mrs. M. Read	...	...	...	...	1	1	0
	De Keyser, Sir Polydore, Bart.	...	...	...	...	2	2	0
	De Munck, Chev. Ernest	...	...	...	...	1	1	0
	Dewar, Professor James, LL.D., F.R.S.	...	...	...	...	1	1	0
	Diemer, P. H., Esq. (Bedford)	...	...	...	...	1	1	0
	Dixon, Miss E. J.	...	...	...	...	1	1	0
	Dobbie, R., Esq.	...	...	...	...	2	2	0
	Dobree, Bonamy, Esq.	...	...	...	...	5	5	0
	Dorrell, W., Esq., F.R.A.M.	...	...	...	...	2	2	0
	Dudley, The Right Hon. The Earl of (deceased)	...	...	...	...		
0 0 12 0 10 0 12 0 12 0 0 0 0 0 5 0	Erard & Co., Messrs.	5	5	0	12	12	0
	Evill, Henry, Esq.	...	...	...	...	1	1	0
	Eyers, H. R., Esq., F.R.A.M.	...	...	...	...	1	1	0
	Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M.	...	...	...	...	1	1	0
	Farren, Wm., Esq.	...	...	...	...	1	1	0
	Ferrari, Miss F. J.	...	...	...	...	1	1	0
	Fiori, E., Esq., Hon. R.A.M.	...	...	...	...	1	1	0
	Fitch, Fredk. Geo., Esq.	...	...	...	...	3	3	0
	Fitton, Walter, Esq., A.R.A.M.	...	...	...	...	1	1	0
	Flack, Mrs. W. J.	...	...	...	...	1	1	0
	Fleming, Miss Fannie	...	...	...	...	1	1	0
	Gibson, Alfred, Esq.	...	...	...	...	1	1	0
	Glenesk, Lord	...	...	...	...	2	2	0
	Goldsmid, Louisa, Lady	...	...	...	...		
	Goldsmiths' Company	...	...	...	...		
	Goldsmiths' Company (2nd donation)	...	...	...	...		
	Goldsmiths' Company (3rd donation)	...	...	...	...		

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Green, Richard, Esq.	1	1	0			
Greenhill, Miss Edith O., A.R.A.M.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company				5	0	0
Gwyn, Frank M., Esq.	1	1	0			
Hailstone, Mrs.				12	12	0
Hamilton, Mrs. C.	1	1	0			
Hann, W. H., Esq.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
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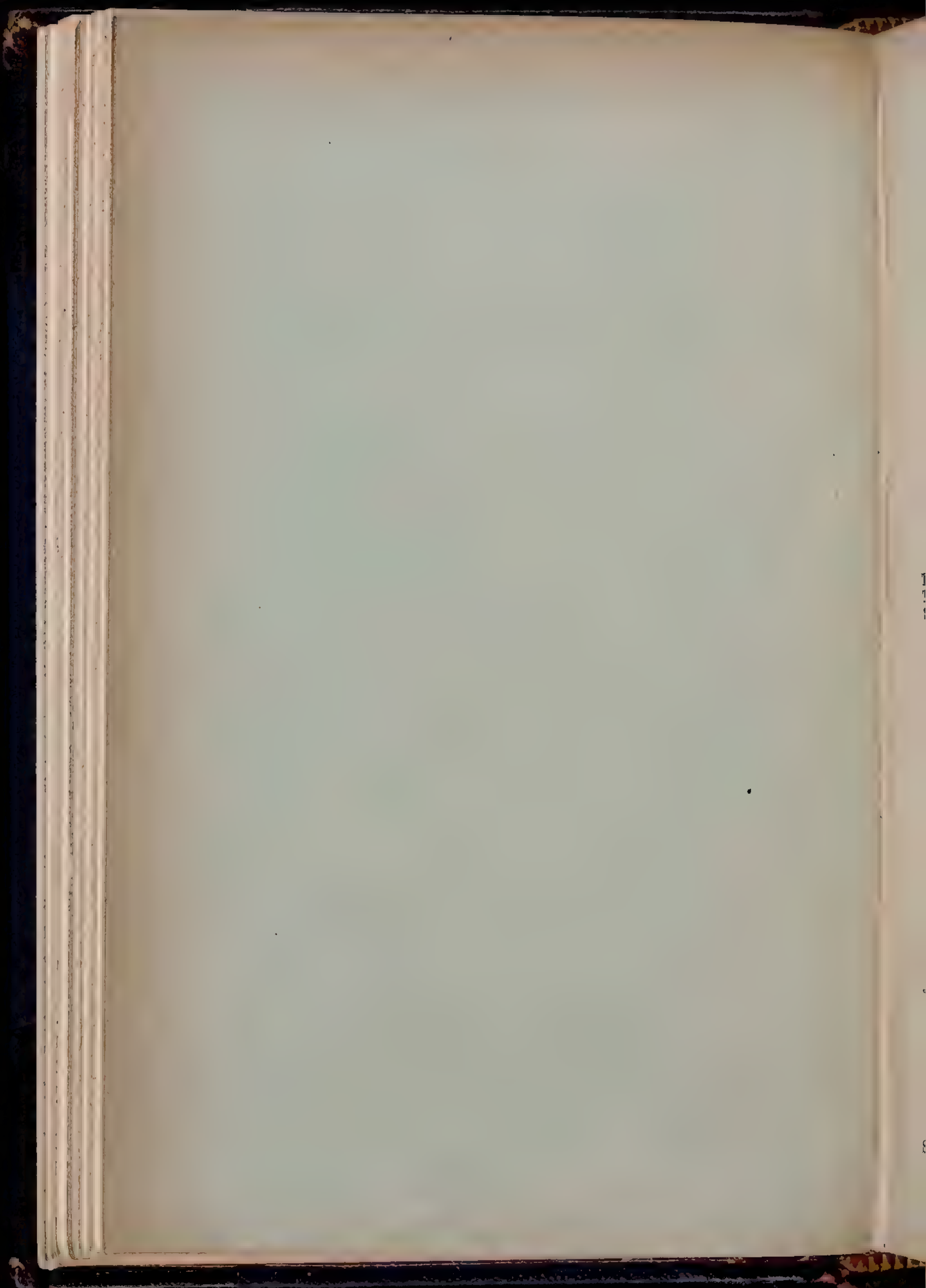
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VULCAN'S SONG (*Philemon et Baucis*) *Gounod.*

Mr. ROBERT RADFORD.

CONCERTO in E flat—Pianoforte *Liszt.*

Allegro maestoso—Quasi Adagio—Allegretto vivace—Allegro animato—
Allegro marziale animato.

Miss GERTRUDE PEPPERCORN.

JUBILEE ODE, for Solo Voices, Chorus and Orchestra ... *Mackenzie.*

Soloists—

Miss GERTRUDE DRINKWATER (Parepa-Rosa Scholar),
Miss MADGE DRYSDALE,
Mr. R. WHITWORTH MITTON.

THE PIANOFORTE BY MESSRS. BECHSTEIN.

PROGRAMME.

THURSDAY, JUNE 10, 1897.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

CONCERTO in G minor, Op. 22—Pianoforte ... *Saint-Saëns.*

Andante sostenuto—Allegro scherzando—Presto.

MISS VERA MARGOLIES.

AIR, "Connais-tu le pays" (*Mignon*) ... *Ambroise Thomas.*

MISS FRANCES McCULLOCH.

CONN AIS-TU le pays où fleurit l'oranger ?
Le pays des fruits d'ors et des roses vermeilles ?
Où la brise est plus douce et l'oiseau plus léger,
Où dans toute saison butinent les abeilles,
Où rayonne et sourit comme un bienfait de Dieu,
Un éternel printemps sous un ciel toujours bleu ?
Hélas ! Que ne puis-je te suivre vers ce rivage
Heureux d'où le sort m'exila !
C'est là, c'est là que je voudrais vivre,
Aimer, aimer et mourir !
C'est là ! oui c'est là !

Connais-tu la maison où l'on m'attend là bas,
La salle aux lambres d'or où des hommes de marbre
M'appellent dans la nuit en me tendant les bras,
Et la cour où l'on danse à l'ombre d'un grand arbre,
Et le lac transparent où glissent sur les eaux,
Mille bateaux légers pareils à des oiseaux,
Hélas ! Que ne puis-je te suivre
Vers ce pays lointain d'où le sort m'exila !
C'est là, c'est là que je voudrais vivre,
Aimer, aimer et mourir !
C'est là que je voudrais vivre,
C'est là, oui, c'est là.

CONCERTO in E minor—Violin... .. Mendelssohn.

Allegro molto appassionato—Andante—Allegro molto vivace.

MR. ALDO ANTONIETTI.

VULCAN'S SONG (*Philémon et Baucis*) Gounod.

MR. ROBERT RADFORD.

WHERE loud the brazen hammers sound,
With lurid fire the furnace glowing,
Down in my kingdom underground,
Aside vain ceremony throwing,
I'm master there of all around.

But when to see you, curious,
I mount aloft, I'm furious,

I rail that cruel fate
Made me victim to her hate,

At my grimy visage sneering,
Soft you whisper in my hearing

'Tis his, not Venus' fault
That he goes crooked, halt.

The sequel never heeding
And to my cavern speeding,

I resolve no more I'll roam,
But stay in peace at home.

Where, hidden from the azure sky,

An army my commands attending
Of giants black their hammers ply,

'Mid smoke and clang of blows descending,
Like you above a god am I!

But when a guest invited
By Juno, though delighted,
I rail that cruel fate, etc.

CONCERTO in E flat—Pianoforte Liszt.

Allegro maestoso—Quasi Adagio—Allegretto vivace—
Allegro animato—Allegro marziale animato.

MISS GERTRUDE PEPPERCORN.

JUBILEE ODE, for Solo Voices, Chorus and Orchestra *Mackenzie*.

Soloists—

MISS GERTRUDE DRINKWATER (Parepa-Rosa Scholar),
MISS MADGE DRYSDALE,
MR. R. WHITWORTH MITTON.

No. 1.—CHORUS.

FOR sixty years our Queen !
Victoria, hail !
Take up the cry, glad voices,
And pass the strain
O'er hill and plain,
Peaceful hamlet, roaring city, flowing river,
Till all the land rejoices.
Wild clanging bells and thund'rous cannon,
With your loudest shock the air, and make it quiver
From Dee to Tamar, Thames to Shannon.

For sixty years our Queen !
Victoria, hail !
Take up the cry, old Ocean,
And hoarsely shout
The words about—
British ships and world-wide British lands will cheer them—
Rouse an Empire's full devotion.
O blowing Wind, come hither bearing
Answering voices, loud acclaiming. Hark ! we hear them,
They our loyal pride are sharing.
For sixty years our Queen !
Victoria, hail !

No. 2.—SOLO.—*Tenor*.

MR. R. W. MITTON.

O Queen, the people of thine home-lands greet thee,
One in impulse ; one in heart.
Hushed are all discordant wranglings ;
Foemen stern now cease their janglings,
Sword and shield are laid apart.
O Queen, in harmony thy lieges meet thee.

Above all scenes of conflict far uplifted,
 Calmly gracious thou hast stood,
 Neither right nor left inclining,
 Pure of purpose ; ne'er designing
 Aught but for our country's good.
 O happy land, with such a monarch gifted !

No. 3.—CHORUS WITH SOLO (*Soprano*).

MISS M. DRYSDALE.

Now let the long procession pass,
 O Queen, before thy throne,
 Of those who, from us sundered wide,
 Are yet, with us, thine own.
 In fancy's eye their hosts advance,
 With banner and with crest ;
 Oh ! ne'er did proudest monarch's glance
 On such an army rest.

Sons of the Dominion, see ! they lead the way,
 From where Atlantic surges roar, Pacific wavelets play ;
 From storied town and river side, from mountain and from plain,
 An ancient throne their rallying point, " God save the Queen "
 their strain.

Come, now, from Austral lands,
 Up from the under-world,
 Thousands, in sturdy bands,
 Firm hearts and willing hands ;
 Wide is their flag unfurled !

Hark their stentorian cheer !
 Heard once in deadly fight ;
 Once when, for cause held dear,
 Brave souls that knew no fear
 Struck home for Britain's right.

From many a hill and plain
 'Neath Afric's burning sun,
 From many a sea-girt isle,
 By British valour won ;
 From where the palm-tree grows ;
 Where howls the icy-blast ;
 In serried ranks come on
 A myriad true and fast.

But who are these approaching now, with thunderous clang and shout ?

A splendid and uncounted host, with jewels ringed about !

These, O Empress, Queen, are thine,
Held to thee by right divine
Of gentle rule, and gracious will,
And power to shield from threatening ill.

And India's dusky sons pass on, in glittering array,
The last and greatest tribute laid before the throne this day.

No. 4.—SOLO.—*Soprano.*

MISS G. DRINKWATER.

More than crown of Monarch precious
That which now thy people give thee,
Flower-entwined, made of blossoms
Gathered in the beauteous garden,
Where for ever bloom, scent-laden,
Words and deeds of purest nature.

Loving daughter ; wife devoted ;
Tender parent ; friend so faithful ;
Ever with the stricken grieving ;
Ever with the glad rejoicing ;
Lo, on this great day we crown thee
Queen of all our hearts, Victoria !

No. 5.—FINALE.—PRAYER.

Lord of life and light and glory,
God of our world-empire's story,
Low we bow before Thy throne.
Thou of good things art the Giver,
Thou from evil dost deliver,
Praise is Thine, and Thine alone.

King of kings, protect this nation,
Lord of lords, be our salvation,
In the stress of trouble's day.
O Most High, on Thee relying,
Now and ever ill defying,
We securely rest for aye. Amen.

SOLI AND CHORUS.

MISS DRYSDALE AND MR. MITTON.

Now, in one heartfelt bond of love
 For her who wields our Empire's power,
 Now on this day of Jubilee,
 Now, in this glad and solemn hour
 Let the prayerful anthem rise
 High and higher to the skies—

God save our gracious Queen,
 Long live our noble Queen,
 God save the Queen.
 Send her victorious,
 Happy and glorious,
 Long to reign over us,
 God save the Queen.

For her we thank Thee, Lord,
 And now, in glad accord,
 Thy goodness praise.
 Strong Thy defence and sure,
 Keep her from harm secure,
 So may Thy love endure
 Through all her days.

Joseph Bennett.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public* on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & CO. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for Violin Playing.

GILBERT BETJEMANN PRIZE for Opera.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 24.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1896-7.

The First, or Michaelmas Term, commences on Monday, 28th September, and closes on Saturday, 19th December, 1896.

The Michaelmas Half-Term commences Monday, 9th November, 1896.

The Second, or Lent Term, commences on Monday, 11th January, and closes on Saturday, 3rd April, 1897.

The Lent Half-Term commences Monday, 22nd February, 1897.

The Third, or Midsummer Term, commences on Monday, 3rd May, and closes on Saturday, 24th July, 1897.

The Midsummer Half-Term commences on Monday, 14th June.

ENTRANCE EXAMINATIONS, 1896-7.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 24th September, at 10.

For the Michaelmas Half-Term, Thursday, 5th November, at 2.

For the Lent Term, Thursday, 7th January, at 11.

For the Lent Half-Term, Thursday, 18th February, at 2.

For the Midsummer Term, Thursday, 29th April, at 2.

For the Midsummer Half-Term, Thursday, 10th June, at 11.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are

created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26·44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

THOMAS THRELFALL and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Dorrell Bequest... ..	200	0	0
Dove Bequest	200	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.... ..	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
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Macrory, E., Esq., Q.C.	2	2	0
Schloesser, A., Esq., Hon. R.A.M.	6	6	0
Walker, Fred., Esq., Hon. R.A.M.	6	6	0

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HER MAJESTY THE QUEEN	105	0	0			
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Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
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Bampfylde, F. W. W., In memory of	1	1	0			
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Burnett, A., Esq., Hon. R.A.M.	1	1	0			

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						£	s.	d.	£	s.	d.
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	Cocks & Co., Messrs. Robert	5	5	0			
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	Copland, Charles, Esq., A.R.A.M.	1	1	0			
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	Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
	Crowe, Mrs. George	1	1	0			
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	Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
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	Davies, Mrs. M. Read	1	1	0			
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	Goldsmiths' Company				50	0	0
	Goldsmiths' Company (2nd donation)				100	0	0
	Goldsmiths' Company (3rd donation)				50	0	0

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						£	s.	d.	£	s.	d.
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Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
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Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
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Donations
or Life
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£ s. d.

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Lowther, Right Hon. Lady E. (deceased)	1	1	0			
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Mackenzie, Sir Alexander Campbell, F.R.A.M.	1	1	0	97	12	0
Mackenzie, H., Esq.	1	1	0			
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Maclean, Dr. Chas.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Macrory, Edmund, Esq., Q.C.	2	2	0	57	15	0
Majoribanks, E., Esq. (deceased)				4	16	8
Mann, Dr. A. H., Hon. R.A.M.				10	10	0
Marshall, J., Esq.	1	1	0			
Marter, Mrs.	1	1	0			
Martin, George C., Esq., Mus.D. Cantuar.	1	1	0			
Maslin, Mrs. Victor	1	1	0			
Matthay, Tobias A., Esq., F.R.A.M.	1	1	0			
Matthews, Andrew, Esq.	1	1	0			
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Merchant Taylors' Company						
Merton, Zachary, Esq.	1	1	0			
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Morgan, Frederick, Esq.	1	1	0			
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Morton, E., Esq., A.R.A.M.	1	1	0			
Needham, Dr. Joseph	1	1	0			
Nicholl, Wm., Esq., A.R.A.M.	1	1	0			
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Nunn, J. H., Esq. (Penzance), F.R.A.M.	1	1	0			
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O'Leary, Arthur, Esq., F.R.A.M....	1	1	0			
Oswald, Arthur, Esq., F.R.A.M.	1	1	0			

						Annual Subscriptions			Donations or Life Subscriptions.		
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Parry, Dr. C. Hubert H., Hon. R.A.M.	2	2	0			
Perrott, Mrs.	1	1	0			
Pezze, A., Esq., Hon. R.A.M.	1	1	0			
Pike, Miss L. E., A.R.C.M.	1	1	0			
Pike, P., Esq.	...	...	...	...	...	1	1	0			
Pollock, A. G., Esq.	...	...	...	...	...	1	1	0			
Price, F. W., Esq.	...	...	...	...	...	1	1	0			
Prout, Prof. E., Mus.D. Dub., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Purvis, Thos., Esq.	...	...	...	...	...	1	1	0			
Puzey, Miss Fanny H.	...	...	...	...	...	1	1	0			
Ralston, W. R. S., Esq. (deceased)	...	...	...	...	...				12	12	0
Randegger, Cav ^e . A., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Renaut, F. W., Esq.	...	...	...	...	...	1	1	0			
Richards, H. Brinley, Esq.	...	...	...	...	...	2	2	0			
Robertson, Ian, Esq.	...	...	...	...	...	1	1	0			
Robertson, Miss	...	...	...	...	...				12	12	0
Robinson, Miss Winifred, A.R.A.M.	...	...	...	...	...	1	1	0			
Rose, Henry R., Esq., F.R.A.M.	...	...	...	...	...	1	1	0			
Rose, Mrs., A.R.A.M.	...	...	...	...	...	1	1	0			
Rothschild, Alfred de, Esq.	...	...	...	...	...	10	10	0			
Rutson, John, Esq.	...	...	...	...	...	3	3	0			
Salomons, Sir David, Bart.	...	...	...	...	...	5	5	0			
Schloesser, Adolph, Esq., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Schuster, Leo F., Esq.	...	...	...	...	...	2	2	0			
Shakespeare, W., Esq., F.R.A.M.	...	...	...	...	...	1	1	0			
Sherrington, Madame Lemmens, Hon. R.A.M.	...	...	...	...	...	2	2	0			
Sinkinson, Madame Irene (Inez San Carolo), L.R.A.M.	...	...	...	...	...	1	1	0			
Smith, Miss Ethel Horton, A.R.A.M.	...	...	...	...	...	1	1	0			
Smith, Right Hon. W. H., M.P. (deceased)	...	...	...	...	...				12	12	0
Smith, R. Horton, Esq., Q.C.	2	2	0			
Snook, Miss (deceased)				26	5	0
Soutten, B., Esq.	1	1	0			
Speer, Charlton T., Esq., A.R.A.M.	1	1	0			
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Stainer, Prof. Sir John, Mus.D. Oxon., Hon. R.A.M.	1	1	0			
Stapley, Sir Harry, Bart.	1	1	0			
Steel, Miss Kate, A.R.A.M.	1	1	0			
Steggall, Dr. C., F.R.A.M.	...	...	...	...	...	1	1	0			
Stephens, Mrs.	...	...	...	...	...	2	2	0			
Sullivan, Sir Arthur S., F.R.A.M.	2	2	0			

						Annual Subscriptions.			Donations or Life Subscriptions.		
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	Thomas, John, Esq., F.R.A.M.	1	1	0			
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	Thompson, Arthur, Esq., A.R.A.M.	1	1	0			
	Thompson, Lady, F.R.A.M.				5	5	0
	Threlfall, Charles, Esq.	2	2	0			
	Threlfall, Thos., Esq.	10	10	0			
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	Titterton, Miss E. E.	1	1	0			
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	Treutler, Dr. W. J.	3	3	0			
	Trevor, The Lord				5	5	0
	Troup, Miss				12	12	0
	Turner, Mrs. Ernest	1	1	0			
	Van Essen, J., Esq.	1	1	0			
	Vincent, Sir William, Bart.	1	1	0			
12 12	Vyvyan, Sir R. R., Bart. (deceased)				36	15	0
	Waghorn, John, Esq.	1	1	0			
	Waghorn, Mrs.	1	1	0			
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ALLEGRO } From Quartet in G minor, for Pianoforte,
PRESTO } Violin, Viola, and Violoncello *Brahms.*

Miss MARION WHITE, Mr. ALDO ANTONIETTI, Mr. VERNON ADDISON,
and Miss MAY MUKLE.

SONG "In the balmy night" ... *Tschaïkowsky.*

Miss ADA KEMPTON.

"HOMMAGE À HANDEL"—Two Pianofortes *Moscheles.*

Mr. BERNARD C. FLANDERS and Mr. CLAUDE F. POLLARD
(Thalberg Scholar).

SONG-CYCLE "In a Persian Garden" *Liza Lehmann.*

Miss GERTRUDE DRINKWATER, Miss GERTRUDE BOOTH,
Mr. R. WHITWORTH MITTON, Mr. FORD WALTHAM.

"WARUM"
"AUF DEM WASSER ZU SINGEN" } Pianoforte ... { *Schumann.*
Schubert—Liszt.

Miss EDITH ALLEN.

AIR "Lord of our chosen race" (*Ivanhoe*) *Sullivan.*

Miss MARGARET DRYSDALE.

SONGS (MSS.) ... {*a.* "My lady's face is fair" } *Percy Hilder Miles*
 {*b.* "To the cold, dark night" } (*Macfarren Scholar*).

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SONG (MS.) ... "I think on thee in the night" .. *Aldo Antonietti*
(Student).

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VIOLONCELLO SOLOS	{ a. "Serenade" (Op. 3)	<i>Victor Herbert.</i>
	{ b. "Spinnlied" (Op. 55)	... <i>Popper.</i>

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"NOVELETTE CAPRICE"—Pianoforte *Julius Zarembski.*

Miss FLORENCE DAWES.



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PROGRAMME.

WEDNESDAY, JULY 21st, 1897.

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ALLEGRO } From Quartet in G minor, for Pianoforte,
PRESTO } Violin, Viola, and Violoncello ... *Brahms.*

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MR. VERNON ADDISON, AND MISS MAY MUKLE.

SONG "In the balmy night" ... *Tschaïkowsky.*

MISS ADA KEMPTON.



MY love, in the balmy night
Naught is heard but the sound of my singing ;
Far from trouble and pain and strife
To your window my sonnet is winging.
May your dreams to-night
Fill you with delight,
Ah ! that they could be bright
For ever !

Soon will trouble and sorrow and care
Hover round you, and joy be declining !
Sleep while yet your skies are fair !
While the sun in your heavens is shining !
Sleep and dream while you may
Ere joy passeth away ;
Night doth follow the day
For ever.

Angels hover about thee to-night,
 Hover near thee to bless and to charm thee :
 Bring thee visions of heavenly light
 And surround thee so nothing can harm thee,
 May their harmonies clear
 Linger in your ear
 And be with you, my dear,
 For ever.

Sleep, my love, while the sound of my voice
 In your heart is so softly a singing ;
 Dream of angels that bid you rejoice !
 And of harmonies tenderly ringing.
 May your dreams to-night
 Fill you with delight !
 Ah ! that they could be bright
 For ever.

“HOMMAGE À HANDEL”—Two Pianofortes ... *Moscheles.*

MR. BERNARD C. FLANDERS AND MR. CLAUDE F. POLLARD
 (THALBERG SCHOLAR).

SONG-CYCLE “In a Persian Garden” . *Liza Lehmann.*

MISS GERTRUDE DRINKWATER, MISS GERTRUDE BOOTH,
 MR. R. WHITWORTH MITTON, MR. FORD WALTHAM.

QUARTET (*Soprano, Contralto, Tenor, Bass*).

WAKE ! For the Sun who scatter'd into flight
 The Stars before him from the field of night,
 Drives night along with them from Heav'n, and strikes
 The Sultan's turret with a shaft of Light.

SOLO (*Tenor*).

Before the phantom of false morning* died
 Methought a voice within the Tavern cried :
 " When all the Temple is prepared within
 Why nods the drowsy Worshipper outside ? "

RECITATIVE (*Bass*).

Now the new year† reviving old Desires,
 The thoughtful Soul to Solitude retires,
 Where the " White Hand of Moses " ‡ on the Bough
 Puts out, and Jesus from the Ground suspires.

SOLO (*Tenor*).

Iráṃ § indeed is gone with all his Rose,
 And Jamshyd's || sev'n-ring'd Cup where no one knows,
 But still a Ruby kindles in the Vine,
 And many a Garden by the water blows.

QUARTET (*Soprano, Contralto, Tenor, Bass*).

Come, fill the Cup, and in the fire of Spring
 Your Winter-garment of Repentance fling.
 The Bird of Time has but a little way
 To fly—and lo, the Bird is on the wing !

SOLO (*Bass*).

Whether at Naishapur or Babylon,
 Whether the Cup with sweet or bitter run,
 The Wine of Life keeps oozing drop by drop,
 The Leaves of Life keep falling one by one.

* The " false dawn " ; *Subhi Kazib*, a transient light on the horizon about an hour before the *Subhi Sádik*, or " True Dawn " : a well-known phenomenon in the East.

† Beginning with the Vernal Equinox.

‡ The " White Hand of Moses," Exodus iv. 6 ; when Moses draws forth his hand—not according to the Persians " Leprous as Snow," but white as our Mayblossom in Spring. Perhaps, according to them, also the healing Power of Jesus resided in his breath.

§ Iram, a garden, planted by King Shaddad, and now sunk somewhere in the sands of Arabia.

|| Jamshyd's sev'n-ring'd cup was typical of the Seven Heavens, Seven Planets, Seven Seas, &c., and was a *Divining Cup*.

RECITATIVE (*Contralto*).

Ah, not a drop that from our Cups we throw
 For Earth to drink of,* but may steal below,
 To quench the fire of Anguish in some Eye
 There hidden, far beneath, and long ago.

SOLO (*Contralto*).

I sometimes think that never blows so red
 The Rose as where some buried Cæsar bled,
 That ev'ry Hyacinth the Garden wears
 Dropt in her lap from some once lovely head.

And this reviving Herb, whose tender green,
 Fledges the river—lip on which we lean,—
 Ah—lean upon it lightly—for who knows
 From what once lovely Lip it springs unseen.

DUET (*Soprano and Tenor*).

A Book of Verses underneath the Bough,
 A Jug of Wine, a Loaf of Bread—and Thou
 Beside me singing in the Wilderness—
 Ah, Wilderness were Paradise enow!

SOLO (*Bass*).

Myself when young did eagerly frequent
 Doctor and Saint and heard great argument—
 but evermore
 Came out by that same door where in I went.

With them the Seed of Wisdom did I sow,
 And with my own Hand labour'd it to grow,
 And this was all the Harvest that I reap'd,
 "I came like Water, and like Wind I go."

Why, all the Saints and Sages who discuss'd
 Of the two Worlds so learnedly, are thrust
 Like foolish Prophets forth; their words to scorn
 Are scatter'd, and their mouths are stopp'd with Dust.

* The custom of throwing a little wine on the ground before drinking still continues in Persia.

RECITATIVE (*Bass*).

Ah, make the most of what we yet may spend,
Before we too into the Dust descend !

SOLO (*Contralto*).

When you and I behind the veil are past
Oh, but the long, long while the World shall last—

RECITATIVE (*Soprano*).

But if the Soul can fling the Dust aside
And naked on the air of Heaven ride,
Were't not a shame—were't not a shame for him
In this clay carcase crippled to abide ?

SONG.

I sent my Soul through the Invisible,
Some secret of that after-life to spell,
And by-and-bye my Soul return'd to me
And answer'd : I myself am Heav'n and Hell.

Heav'n but the vision of fulfilled Desire
And Hell the Shadow from a Soul on fire,
Cast on the Darkness into which ourselves,
So late emerged from, shall so soon expire.

SOLO (*Tenor*).

Alas ! that Spring should vanish with the Rose !
That youth's sweet-scented manuscript should close !
The Nightingale that in the Branches sang,
Ah, whence and whither flown again who knows ?—

SOLO (*Contralto*).

The worldly hope men set their hearts upon
Turns Ashes, or it prospers ; and anon
Like Snow upon the Desert's dusty face,
Lighting a little hour or two—is gone.

Think, in this batter'd Caravanserai,
Whose Portals are alternate Night and Day,
How Sultan after Sultan with his Pomp,
Abode his destined hour and went his way.

Waste not your hour !

SOLO (*Soprano*).

Each morn a thousand Roses brings, you say ;
 Yes,—but where leaves the Rose of yesterday ?—
 And this first Summer month that brings the Rose,
 Shall take Jamshyd* and Kaikobád† away.

QUARTET (*Soprano, Contralto, Tenor, Bass*).

They say the Lion and the Lizard keep
 The Courts where Jamshyd gloried and drank deep,
 And Bahrá'm, that wild Hunter,—the wild Ass
 Stamps o'er his Head, but cannot break his sleep.

Lo, some we lov'd, the loveliest and best
 That from his Vintage rolling time has prest,
 Have drunk their Cup a round or two before,
 And one by one crept silently to rest.

Strange, is it not, that of the myriads who
 Before us pass'd the door of darkness through,
 Not one returns to tell us of the Road
 Which to discover we must travel too.

RECITATIVE (*Tenor*).

Ah, fill the Cup ! What boots it to repeat
 How time is slipping underneath our Feet.

Better be jocund with the fruitful Grape
 Than sadden after none, or bitter fruit.

Ah, Love, could you and I with Fate conspire
 To grasp the sorry Scheme of things entire,
 Would we not shatter it to bits—and then
 Re-mould it nearer to the Heart's Desire !

SOLO (*Tenor*).

Ah, Moon of my Delight, that knows no wane,
 The Moon of Heav'n is rising once again—
 How oft hereafter rising shall she look
 Through this same Garden after me—in vain.

* Jamshyd, the "King Splendid" of the Peshdadian dynasty
 † King Kaikobád, called "the Great."

And when thyself with shining foot shall pass
 Among the Guests Star-scatter'd on the Grass,
 And in thy joyous Errand reach the Spot
 Where I made one—turn down an empty Glass!

SOLO (*Bass*).

As then the Tulip for her morning sup
 Of Heav'nly Vintage from the Soil looks up,
 Do you devoutly do the like, till Heav'n
 To Earth invert you—like an empty Cup.

So when that Angel of the darker Drink,
 At last shall find you by the river-brink,
 And, offering his Cup, invite your Soul
 Forth to your Lips to quaff—you shall not shrink.

QUARTET (*Soprano, Contralto, Tenor, Bass*).

Alas, that Spring should vanish with the Rose,
 That Youth's sweet-scented Manuscript should close!
 The Nightingale that in the Branches sang,
 Ah, whence and whither flown again, who knows!

Translated from the "Rubaiyat" of Omar Khayyám (*Fitzgerald*).

“WARUM”	} Pianoforte	... {	<i>Schumann.</i>
“AUF DEM WASSER ZU			<i>Schubert—Liszt.</i>
SINGEN”			

MISS EDITH ALLEN.

AIR ... “Lord of our chosen race” (*Ivanhoe*) ... *Sullivan.*

MISS MARGARET DRYSDALE.

⊙ AWFUL depth below the castle wall!
 Sheer down it falls and bare;
 No smallest weed can find a cranny there.
 O for the wings of which the Psalmist sang, that I might fly,
 And hide me from all eyes.
 O Lord Jehovah, aid me in this hour!

Lord of our chosen race,
In hour of deep distress, and utter loneliness,
I lift weak hands and pray Thee of Thy grace,
Guard me, Jehovah, guard me.

Lord, on 'Thy name I cry
From depths where no man hears,
And half distraught with fears !
Stretch forth Thine arms to save me or I die,
Guard me, Jehovah, guard me.

Spirit, who movest everywhere,
O Thou, who know'st the deeps o' the sea
And climbest the heights o' the air,
Now in this narrow place,
I pray Thee of Thy grace,
Descend to me, descend to me,
I pray Thee of Thy grace, I pray
Thee of Thy grace descend to me !
Guard, in mercy guard, O guard me !

SONGS (MSS.) } *a. "My lady's face is fair"* } *Percy Hilder Miles*
 } *b. "To the cold, dark night"* } (MACFARREN SCHOLAR).

MR. R. WHITWORTH MITTON.

a. "MY LADY'S FACE IS FAIR."

MY lady's face is fair to see,
My lady's heart is kind,
My lady's every thought is free,
And glorious as the wind ;
My lady has no thought for me,
No love that I may find.

My lady hath no love for me,
I must in woe complain,
By day and night I pray to be
The thrall of her disdain ;
Yea ! that I might but only be
The slave of her disdain.

Ah, well-a-day! ah, well-a-day!
 My lady, white and fair,
 Hath driv'n true service far away,
 And bade me quite despair;
 O might I put this life away
 And end my love's despair.

b. "TO THE COLD, DARK NIGHT."

TO the cold, dark night and the stars I sigh,
 And call my love,
 She hears me not, and the stars above,
 Above reply.

The moon is climbing over the hill,
 One bird alone
 Unto the silence makes her moan,
 All else is still.

I hear afar off drowsily hum
 The haunts of men;
 I call to my love yet once again—
 Will she not come?

In the cold, dark night and the heat of day,
 Alone I wait,
 The day has passed, it is night, and late;
 O! the delay.

Listen! a footstep! O may it be
 My love at last;
 The sad hour of waiting is past, is past,
 She comes to me.

Harold M. Silvanus.

SONG (MS.) . "I think on thee in the night" *Aldo Antonietti*
(HINE EXHIBITIONER).

MISS ISABEL JAY.

I think on thee in the night
When all beside is still,
And the moon comes out with her pale sad light
To sit on the lonely hill.
When the stars are all like dreams,
And the breezes all like sighs,
And there comes a voice from the far-off streams
Like thy spirit's low replies.

I think on thee by day,
'Mid the cold and busy crowd,
And when the laughter of the young and gay
Is far too glad and loud,
I hear thy soft sad tone,
And thy young sweet smile I see,
My heart were all alone
But for its dreams of thee.

Thomas Hervey.

VIOLONCELLO SOLOS { *a.* "Serenade" (Op. 3) *Victor Herbert.*
 b. "Spinnlied" (Op. 55) .. *Popper.*

MISS MAY H. MUKLE.

"NOVELETTE CAPRICE"—Pianoforte ... *Julius Zarembski.*

MISS FLORENCE DAWES.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public^e on March 24, 1828, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 28, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & CO. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for Violin Playing.

GILBERT BETJEMANN PRIZE for Opera.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 23.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 24.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 24.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 22 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
" " (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1897-8.

The First, or Michaelmas Term, commences on Monday, 27th September, and closes on Saturday, 18th December, 1897.

The Michaelmas Half-Term commences Monday, 8th November, 1897.

The Second, or Lent Term, commences on Thursday, 6th January, and closes on Wednesday, 30th March, 1898.

The Lent Half-Term commences Thursday, 17th February, 1898.

The Third, or Midsummer Term, commences on Monday, 2nd May, and closes on Saturday, 23rd July, 1898.

The Midsummer Half-Term commences on Monday, 13th June.

ENTRANCE EXAMINATIONS, 1897-8.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 23rd September, at 10.

For the Michaelmas Half-Term, Thursday, 4th November, at 2.

For the Lent Term, Monday, 3rd January, at 11.

For the Lent Half-Term, Monday, 14th February, at 2.

For the Midsummer Term, Thursday, 28th April, at 2.

For the Midsummer Half-Term, Thursday, 9th June, at 11.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 21, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 19.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

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Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are

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During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1897-8 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 30th October, 1897. The last day for completion of the entry by payment of Final Fee is Tuesday, 30th November, 1897.

The following Contributions have been received towards a

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of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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Royal Academy of Music.

REPORT

OF THE

PROCEEDINGS AT THE

Annual Distribution of Prizes,

AT

ST. JAMES'S HALL,

22nd JULY, 1897.





Royal Academy of Music.

ANNUAL DISTRIBUTION OF PRIZES,

22nd JULY, 1897.

THE prizes and other awards gained by pupils who had been studying at the Royal Academy of Music during the academic year 1896-7 were distributed at St. James's Hall, Piccadilly, on Thursday, July 22nd, 1897, by Her Royal Highness the Princess of Wales, who was accompanied by H.R.H. the Prince of Wales. On their arrival, their Royal Highnesses were received by members of the Directorate and the Committee of Management. A bouquet, subscribed for by the whole of the students, was presented to the Princess by Miss Marjorie Hayward, the youngest pupil. Among those present, in addition to the Dowager-Countess of Morton, Lord Colville of Culross, and Major-General Sir Stanley Clarke, C.M.G., who were in attendance on their Royal Highnesses, were Lord

Herschell, Mr. and Mrs. Threlfall, Sir Alexander and Lady Mackenzie, Sir David Salomon, Sir F. Abel, Mr. Macrory, Q.C., Mr. and Mrs. Horton Smith, Q.C., Signor and Mrs. Tosti, Professor and Mrs. Dewar, Mr. A. Randegger, Mr. and Mrs. H. V. Higgins, Mr. Walter Macfarren, Mr. Bonamy Dobree, Mr. and Madame Sauret, Mr. and Mrs. Fred. Walker, Mr. John Thomas, Mr. Leo Schuster, Mr. Philip Agnew, Mr. W. H. Cummings, Dr. and the Misses Steggall, Mrs. Westlake, Mr. and Mrs. F. Corder, Mr. and Mrs. Frederic King, Mr. F. Korbay, Madame Agnes Larkcom, Mr. William Nicholl, Mr. and Mrs. Arthur Oswald, Madame Lemmens-Sherrington, Mr. and Mrs. Albanesi, Mr. Francesco Berger, Mr. and Mrs. Eyers, Mr. and Mrs. Walter Fitton, Mr. and Mrs. Tobias Matthay, Mr. and Mrs. Henry R. Rose, Mr. A. Schloesser, Mr. A. Burnett, Mr. Alfred Gibson, Mr. Hans Wessely, Chev. Ernest de Munck, Mr. and Mrs. A. Pezze, Mr. and Mrs. Henry Lesingham, and Mr. B. Soutten. The programme of the day's ceremony opened with the performance from memory of Paganini's "Moto perpetuo" by the Ensemble Class. The Female Choir then sang the chorus "The Mistress we adore," from "His Majesty" (Mackenzie), which was followed by the part-song "The cuckoo sings in the poplar tree" (G. A. Macfarren), the singers being the Select Choir. The conductors were Mr. E. Sauret and Mr. H. R. Eyers, while the accompanists were Miss H. Claiborne Dixon and Mr. Claude F. Pollard.

SIR ALEXANDER MACKENZIE then said: Your Royal Highnesses, Ladies, and Gentlemen, I crave permission to adhere to the custom, hitherto observed on these occasions, of saying a few words with reference to the session which terminates to-day. It is easy for me to be brief, since the Academy finds itself in that happy condition which is said to be enjoyed by a nation which has no history. Until the moment when it was honoured by your presence, the record of the year had been singularly uneventful. Our voyage has been a calm and a prosperous one. And, perhaps for the first time, I am permitted to say that the long list of

names connected with it remains intact (Cheers). It is true we are about to lose the services of a valued sister-professor, who has, of her own will, chosen to seek that repose which she richly deserves after a long, brilliant, and prosperous career. Her colleagues, as well as the public at large, will always remember the name of that amiable and gifted lady—Madame Lemmens-Sherrington (Cheers). This is the only loss I have to chronicle. Let me pass directly to the mention of certain new Scholarships and Prizes which, under circumstances of very special honour, are to be awarded for the first time to-day. There are two Scholarships, named after their donors, Dove and Mence Smith, respectively for violin and singing. As for the recently added Prizes, their very names will tell their own tale. First, the Betjemann gold medal, for operatic singing, to be given annually by a distinguished father in sad memory of a promising, but unfortunately lost son. Second, the Sauret prize, the gift of our distinguished Professor of the violin. And, further, an ex-pupil desires to record the pleasures of her studentship by the institution of two annual prizes for elocution—I refer to Miss Charlotte Walters (Cheers). Also, two gold medals, for the best performances in the highest section of the pianoforte classes at the annual examination, founded in commemoration of his professorial jubilee—after fifty years of devoted service our senior Professor is, happily, still with us, Mr. Walter Macfarren (Cheers). And there is just one other Prize I must mention specially, which, so runs the bequest, shall be given to that student who shall “have most distinguished himself or herself in general excellence, assiduity, and industry during the past year.” I had the pleasure of recommending for the Dove Prize the name—and I am sure our choice will commend itself to her fellow-students—of Miss Edith Byford (Cheers). Perhaps I may be allowed to take this opportunity of pointing out that the seemingly large proportion of awards is accounted for, not only by the numerous departments of our educational scheme, but chiefly by the number of students at present under our time-honoured, but,

unfortunately, also time-worn roof. There are 504 (Cheers). And I am informed by the Honorary Treasurer, Mr. Samuel Aitken, who, in addition to the duties of that important office, also most efficiently fills the onerous position of Honorary Secretary to the Associated Board of the Royal College and the Royal Academy, that the financial aspect of the school is a highly satisfactory one (Cheers). It usually falls to the lot of our Chairman, Mr. Thomas Threlfall, to express the public thanks of the Committee to many friends who, in various ways, help us by extending oft-repeated kindnesses to our students, such as—among many others—the Crystal Palace Company, the Philharmonic Society, the Royal Opera Syndicate, and the artists who adjudicated our prizes (Cheers). I feel glad that, in order to shorten the proceedings, Mr. Threlfall has allowed me to do so, because I can just touch upon the subject of our indebtedness to himself (Cheers). Not only generous in himself, he is the cause of generosity in others. For instance, his gift of 100 guineas to the Students' Aid Fund—announced from this spot last July—has induced others to contribute to that fund to the extent of £415 (Cheers). Students of the Academy, need I point to the fact that on this red-letter day of honour to your *Alma Mater* an amount of encouragement has been showered upon you which none in the long line of your predecessors have experienced? (Cheers.) I am not about to allow my fervid imagination to run so far away with me as to say that I confidently expect each and every one of you, in consequence, to become *the* most distinguished musician of his or her time. But I think I know you and your youthful aspirations well enough to be able to predict the very natural effect of this gracious visit to the Academy. It has laid a distinct obligation upon you, the students of 1897, to impress, in your turn, upon another generation of students the solemnity of the promise which I know you are now making in your minds: to devote yourselves to the faithful service of the pure and glorious art which you have elected to follow (Cheers). You will endeavour, in whatever humble or high position you in the future may find yourselves

placed, to shine according to your lights and to carry your lamps, small or great as the case may be, as high in honour of the school as you can. Madam, I am not thinking exclusively of the younger musicians behind me. We, their elders and instructors, have still aspirations and hopes quite as buoyant and juvenile as any of these. And I suggest the thought of this obligation, binding as it is alike upon young and old, to continue on the same course, in the same single-mindedness, which has been pursued by this now ancient school for no less than seventy-five years. We need not to sing any Recessional Hymn, "Lest we forget, lest we forget!" for we shall always feel the renewal of vigour and confidence we have received, in a memorable year, on a most memorable day (Loud Cheers).

The Princess of Wales then distributed the awards.

LORD HERSCHELL, rising as soon as Her Royal Highness had presented the Prizes, said the duty had fallen to him, as one of the Vice-Presidents of the Academy, of proposing a vote of thanks to the Prince and Princess of Wales for graciously favouring them with their presence that day, and to Her Royal Highness the Princess of Wales for handing the prizes to the winners—(Cheers)—and he felt it a great privilege and pleasure to be permitted to perform the duty. All those who had received the prizes would, no doubt, have cause to remember the occasion, because they had that day received a recognition of the work that had been done by them during the past session and of the success which they had achieved, and, if for no other reason than that, the recollection of that day would be always pleasant. But he was quite sure that it would be doubly pleasant to them, and they would feel they had much more cause to remember it, because they had received their prizes at the hands of the Princess of Wales—(Cheers)—not only because of the gracious kindness of the Princess of Wales, which won the affections of all—(Cheers)—but because Her Royal Highness had a keen appreciative sense of the art of music (Cheers). One of the features of the Royal Academy of

Music had been that many of its distinguished students had come from the Principality of Wales, and, on the present occasion, amongst those who had been rewarded with prizes were some who came from that Principality (Cheers). He had had the honour of being present when Her Royal Highness received the degree of Doctor of Music from the University of Wales (Cheers); and he was quite sure that to the many who came from that Principality and had received prizes, it would be a satisfaction to think that they had received them at the hands of a Doctor of Music of the University of Wales (Cheers). It needed no further words of his to commend this proposal to them, and he was sure it would be received with acclamation. He asked them to accord a vote of thanks to their Royal Highnesses the Prince and Princess of Wales for being present on that occasion, and to the Princess of Wales for graciously distributing the prizes (Cheers).

Mr. THRELFALL remarked that, in the name of the Committee of Management of the Royal Academy of Music, and, he hoped he might add, in the name of the students also—(Cheers)—he had the honour to second the resolution which had been proposed. He thought he could not better show their gratitude, and their appreciation of the gracious act of which they were the fortunate recipients that day, than by confining himself to the simple seconding of the resolution which had been proposed by Lord Herschell (Cheers).

The vote of thanks having been accorded with acclamation,

THE PRINCE OF WALES, who was loudly applauded, said: My Lord, Ladies, and Gentlemen, I am desirous, in the name of the Princess, and of my own, to thank Lord Herschell and Mr. Threlfall for the very kind terms in which they have, respectively, proposed and seconded this vote of thanks, and you also for the very kind way in which it has been received. The Princess also desires me to express to everybody here present, and especially to the pupils who I see before me, the satisfaction it has given her personally to present the awards and prizes of this year (Cheers).

You have heard an excellent address from the Principal of the Royal Academy of Music, Sir Alexander Mackenzie, and I am sure it will be gratifying to all those who take not only an interest in this Institution, but in music generally, to hear so satisfactory an account of the prosperity of the Institution (Cheers). Not only is it satisfactory from the pecuniary point of view, for I think, after the admirable vocal and instrumental, though short, concert we have heard to-day, we have every reason to say how very efficient the pupils are, how carefully taught they are, and what pains they take in acquiring the science and art which, I think, is one of those which in every country is becoming more and more appreciated (Cheers). You are well aware of the deep interest the Princess takes in everything connected with the science and art of music in all its branches, and I share the same feeling (Cheers). I stand here to-day in a peculiar position, as I have the honour to be President of the Royal College of Music (Cheers). I regard that Institution as the younger sister of the one we are meeting in connection with to-day. We may have rivalry, but I am sure it is only friendly rivalry, and that our only desire and wish is to merit the approbation of the country as your Institution does (Cheers). We have only one object in view, and that is to promote the science and art of music in all its branches. Now, in the name of the Princess and myself, I repeat that it has given us much pleasure to take part in to-day's interesting ceremony (Loud Cheers).

The ceremony was brought to a close with the National Anthem, and as the Prince and Princess of Wales rose to take their departure they were loudly applauded.









Royal Academy of Music.

Principal - Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

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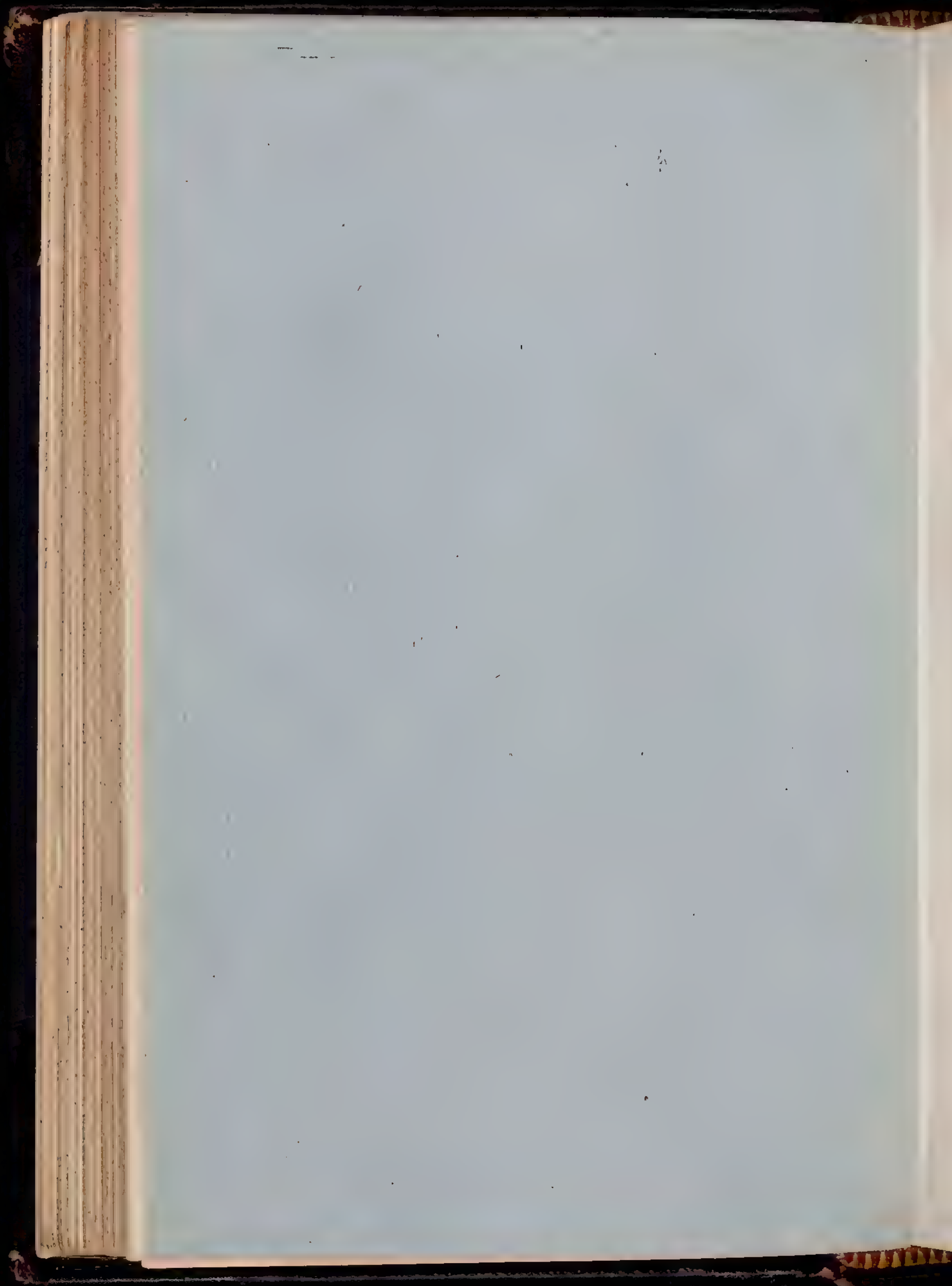
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At Three o'clock.

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❖ PROGRAMME. ❖

In Memoriam.
H.R.H. THE DUCHESS OF TECK.

DEAD MARCH IN "SAUL"—Organ *Handel.*

Mr. GEORGE D. CUNNINGHAM
(Henry Smart Scholar).

ALLEGRO from Concerto in B flat, No. 6—Violin ... *Rode.*

Miss MARJORIE HAYWARD.

RECIT. AND AIR, "Sweet Rose and Lily" (*Theodora*) ... *Handel.*

Miss GERTRUDE BOOTH.

SONATA in C sharp minor, Op. 27, No. 2—Pianoforte *Beethoven.*
Adagio sostenuto. Allegretto. Presto agitato.

Mr. CLAUDE F. POLLARD
(Lady Jenkinson's Thalberg Scholar).

SONGS { *a. "In the forest"*
b. "A summer love-tale" } ... *Tschaïkowsky.*
c. "Life's morning"

Miss ETHEL WOOD.

INTRODUCTION AND RONDO (MS.) for Clarinet and Pianoforte
William H. Reed
(Student).

Mr. PERCY EGERTON and Mr. CUTHBERT WHITEMORE.

SONGS (MSS.) ... { *a. "The Indian Serenade"* } *Helen MacWhirter*
b. "Clown's Song" } (Student).

Mr. HAIGH JACKSON.

REVÊRIE } —Violoncello { *Hubay.*
TANZ } { *Bruch.*

Mr. DEZSÖ KORDY.

LÄNDLISCHE SERENADE, Op. 87 *Gustav Jensen.*

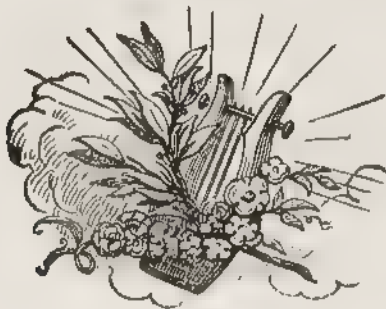
THE ENSEMBLE CLASS.

SONGS { *a. " 'Twas in the glorious month of May "*
(MSS.) { *b. " Since my Love now loves me not "* } *Garnet W. Cox*
 { *c. " The Butterfly is in love with the Rose "* } (Student).

Miss MARGARET COOPER.

RHAPSODIE in C sharp minor, No. 12—Pianoforte... .. *Liszt.*

Miss MARGUERITE ELZY
(Erard Centenary Scholar).



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THE PIANOFORTES BY MESSRS. JOHN BROADWOOD AND SONS
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PROGRAMME.

MONDAY, NOVEMBER 1st, 1897.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

In Memoriam.
H.R.H. THE DUCHESS OF TECK.

DEAD MARCH IN "SAUL"—Organ *Handel.*

MR. GEORGE D. CUNNINGHAM
(Henry Smart Scholar).

ALLEGRO from Concerto in B flat, No. 6—Violin *Rode.*

MISS MARJORIE HAYWARD.

RECIT. AND AIR, "Sweet Rose and Lily" (*Theodora*) *Handel.*

MISS GERTRUDE BOOTH.

RECITATIVE.

Ⓜ R lull'd with grief, or rapt her soul to heaven in innocence of
thought entranc'd she lies!

AIR.

SWEET rose and lily, flow'ry form!
Take me, your faithful guard
To shield you from bleak wind and storm,
A smile be my reward!

SONATA IN C SHARP MINOR, Op. 27, No. 2—Pianoforte *Beethoven.*

Adagio sostenuto.

Allegretto.

Presto agitato.

MR. CLAUDE F. POLLARD

(Lady Jenkinson's Thalberg Scholar).

SONGS ... {

a. "To the forest"
b. "A summer love-tale"
c. "Life's morning"

}
Tschaïkowsky.

MISS ETHEL WOOD.

a. "TO THE FOREST."

THRICE blessed forest! with the town aweary,
 Sadden'd, jaded, I woo thee!
 Within thy heart I lay me down,
 And tell my sorrows all to thee!
 For life is full of vain endeavour
 And hope that ends in bitterness;
 And love that loves in vain, and never
 May look to know love's happiness!

Thrice happy birds that flit above me!
 Love making, nesting, never weary,
 Ye know not life is ever dreary!
 That there is one who will not love me!
 Oh! woods, oh! birds, oh! joy of May,
 Oh! sweetness of the summer day,
 Weary and jaded, sad, I woo you,
 Pour out my sorrows to you;
 Oh! woods, oh! birds, oh! summer,
 Thou sweet new-comer,
 With love I woo you.

b. "A SUMMER LOVE-TALE."

NO smile of greeting!
 No word of love!
 Sad end to our summer love-season!
 The vows and the sighings,
 Sweet words, soft replyings—
 All over, no matter the reason!
 All over! and yet unforgotten!

The heart that has lov'd, tho' but a day.
 Forgets not thus in an hour, or a day,
 What a summer's begotten !
 All's over, yet all unforgotten !

No smile of greeting !
 No word of love !
 Sad end to a summer love-season !
 The vows and the sighings,
 Sweet words, soft replyings—
 All over, and never a reason !
 All over, like summer's sweet season !

c. "LIFE'S MORNING."

OH ! ecstasy of living !
 Oh ! happy golden days !
 When love has spread his meshes about us,
 And woven within and without us ;
 Then life's way is love's way,
 And care is aside, cut asunder ;
 All's rapture and wonder !

Oh ! ecstasy of April !
 Oh ! happy golden days !
 When youth has planted a dreamland before us
 And woven a phantasy o'er us !
 Then life's way is love's way,
 And care is aside, cut asunder ;
 All's rapture and wonder.

Oh ! April, sweet noon of love !
 Ah ! linger, sweet April, ah ! linger !
 We love you, love-bringer !
 Ah ! linger ! for age comes among us to-morrow.
 Then linger, love-bringer !
 Nor leave us to age and to sorrow

INTRODUCTION AND RONDO (MS.) for Clarinet and Pianoforte
William H. Reed
 (Student).

MR. PERCY EGERTON AND MR. CUTHBERT WHITEMORE.

SONGS (MSS.) ... { *a.* "The Indian Serenade" } *Helen MacWhirter*
 b. "Clown's Song" (Student).

MR. HAIGH JACKSON.

a. "THE INDIAN SERENADE."

3 ARISE from dreams of thee
 In the first sweet sleep of night,
 When the winds are breathing low,
 And the stars are shining bright :
 I arise from dreams of thee,
 And a spirit in my feet
 Has led me—who knows how ?
 To thy chamber window, sweet !

The wandering airs they faint
 On the dark, the silent stream—
 The champak odours fail
 Like sweet thoughts in a dream ;
 The nightingale's complaint,
 It dies upon her heart,
 As I must die on thine,
 Beloved as thou art !

O lift me from the grass !
 I die, I faint, I fail !
 Let thy love in kisses rain
 On my lips and eyelids pale.
 My cheek is cold and white, alas !
 My heart beats loud and fast,
 Oh ! press it close to thine again !
 Where it will break at last !

Shelley.

b. "A CLOWN'S SONG."

WHEN that I was a little tiny boy,
 With a heigh ! ho ! the wind and the rain,
 A foolish thing was but a toy,
 For the rain it raineth every day.

But when I came to man's estate,
 With a heigh ! ho ! the wind and the rain,
 'Gainst thieves and knaves men shut their gate,
 For the rain it raineth every day.

But when I came, alas ! to wive,
 With a heigh ! ho ! the wind and the rain,
 By swaggering never could I thrive,
 For the rain it raineth every day.

A great while ago the world begun,
 With a heigh ! ho ! the wind and the rain,
 But that's all one, our play is done,
 And we'll strive to please you ev'ry day.

("Twelfth Night") *Shakespeare.*

REVÊRIE } — Violoncello { *Hubay.*
 TANZ } *Bruch.*

MR. DEZSÖ KORDY.

LÄNDLISCHE SERENADE, Op. 37 ... *Gustav Jensen.*

THE ENSEMBLE CLASS.

SONGS { a. "'Twas in the glorious month of May"
 (MSS.) { b. "Since my Love now loves me not"
 { c. "The Butterfly is in love with the Rose" } *Garnet W. Cox*
 (Student).

MISS MARGARET COOPER.

a. "'TWAS IN THE GLORIOUS MONTH OF MAY."

'TWAS in the glorious month of May,
 When all the buds were blowing,
 I felt, ah, me ! how sweet it was,
 Love in my heart a-growing.
 'Twas in the glorious month of May,
 When all the birds were quiring,
 In burning words I told her all
 My yearning and aspiring.

b. "SINCE MY LOVE NOW LOVES ME NOT."

SINCE my love now loves me not
How to laugh I have forgot,
Jests no more my griefs beguile,
For I cannot, cannot smile.

Since my love now loves me not
How to weep I have forgot,
Broken is my heart with woe
And the tears refuse to flow.

c. "THE BUTTERFLY IS IN LOVE WITH THE ROSE."

THE butterfly is in love with the Rose
And hovers around her alway,
But a golden sunbeam loves him again
And flutters around him all day.

But tell me with whom is the Rose in love?
That would I know sooner by far,
Is it the singing Nightingale,
Or the silent Evening Star?

I know not with whom is the Rose in love,
But I love you all as ye are,
The Butterfly, Sunbeam, and Nightingale,
The Rose and the Evening Star.

RHAPSODIE IN C SHARP MINOR, No. 12—Pianoforte ... *Liszt.*

MISS MARGUERITE ELZY
(Erard Centenary Scholar).

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 28, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & CO. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

GILBERT BETJEMANN PRIZE for Opera.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 20.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
" " (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	0	15	0
Deportment	0	15	0
Fencing	1	1	0
Italian	1	1	0
French	1	1	0
German	0	15	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1897-8.

The First, or Michaelmas Term, commences on Monday, 27th September, and closes on Saturday, 18th December, 1897.

The Michaelmas Half-Term commences Monday, 8th November, 1897.

The Second, or Lent Term, commences on Thursday, 6th January, and closes on Wednesday, 30th March, 1898.

The Lent Half-Term commences Thursday, 17th February, 1898.

The Third, or Midsummer Term, commences on Monday, 2nd May, and closes on Saturday, 23rd July, 1898.

The Midsummer Half-Term commences on Monday, 13th June.

ENTRANCE EXAMINATIONS, 1897-8.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 23rd September, at 10.

For the Michaelmas Half-Term, Thursday, 4th November, at 2.

For the Lent Term, Monday, 3rd January, at 11.

For the Lent Half-Term, Monday, 14th February, at 2.

For the Midsummer Term, Thursday, 28th April, at 2.

For the Midsummer Half-Term, Thursday, 9th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials

L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1897-8 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 30th October, 1897. The last day for completion of the entry by payment of Final Fee is Tuesday, 30th November, 1897.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

THOMAS THRELFALL and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
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Dove Bequest	200	0	0
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Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
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Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
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Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
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ANNUAL SUBSCRIPTIONS.

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	Annual Subscriptions.			Donations or Life Subscriptions.		
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Pollock, A. G., Esq.	1	1	0			
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						Annual Subscriptions.			Donations or Life Subscriptions.		
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White, A. C., Esq., Hon. R.A.M.	1	1	0			
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Orchestral Concert

QUEEN'S HALL,

On Thursday, December 16th, 1897,

At Three o'clock.

Conductor - Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

TICKETS (price 5s., 2s. 6d., and 1s.) can be obtained at the Royal Academy of Music, Tenterden Street, W.; or at the Box Office, Queen's Hall.



Programme.

CONCERTO in A minor, Op. 83—Violoncello ... *Saint-Saëns.*

Mr. DEZSÖ KORDY.

MODERATO ASSAI } from Concerto in D minor, Op. 70—
ALLEGRO ASSAI } Pianoforte *Rubinstein.*

Miss MARION WHITE.

REQUIEM, for Solos, Chorus, and Orchestra, Op. 63, *C. Villiers Stanford.*

SOLOISTS:—*Soprano*—Miss GERTRUDE DRINKWATER
(*Parepa-Rosa Scholar*).

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" Miss J. SPICER.

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" Mr. WHITWORTH MITTON.

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Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

STUDENTS'

Organ Recital

QUEEN'S HALL,

On Thursday, February 10th, 1898,

At Three o'clock.

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Mrs. JULIA FRANKS.

Mr. WALTER S. VALE.

THE MALE CHOIR.

Miss NETTIE ATKINSON and Mr. BERNARD C. FLANDERS.

Miss ETHEL NEWCOMBE.

Mr. GEORGE D. CUNNINGHAM.

RECIT., "How frail and weak a thing is man" } (Irene) ... Gounod.
 ARIA, "Lend me your aid"

Mr. WILLIAM R. MAXWELL.

PRELUDE AND FUGUE in A minor—Organ Bach.

Mr. ERNEST READ.

"LAND! HO!" (Op. 31) Grieg.

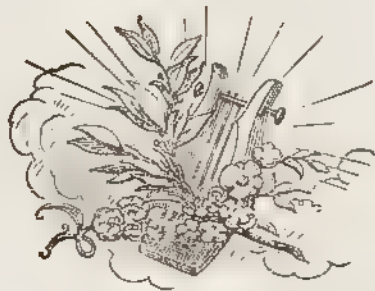
THE MALE CHOIR.

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"ITE MISSA EST"—Organ Lemmens.

Mr. JOHN MILBURN.



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 Miss MARGARET COOPER.
 Mr. C. H. OAKSFORD.

PROGRAMME.

THURSDAY, FEBRUARY 10, 1898.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

FUGUE IN D—Organ Merkel.

MR. LEONARD HART.

OLD ITALIAN SONGS { a. "Come raggio di sol" } Antonio Caldare.
b. "Selve amiche" } 1683—1757.
c. "Vezzasette e care" Andrea Falconieri.
15th to 16th Century.

MRS. JULIA FRANKS.

a. "COME RAGGIO DI SOL."

COME raggio di sol mite e sereno,
sopra placidi flutti si riposa
mentre del mare nel profondo seno
sta la tempesta ascosa :
così riso talor gaio e pacato
di contento, di gioia un labbro infiora,
mentre nel suo segreto il cor piagato
s' angoscia e si martora.

b. "SELVE AMICHE."

SELVE amiche, ombrose piante,
fido albergo del mio core,
chiede a voi quest' alma amante
qualche pace al suo dolore.

c. "VEZZOSETTE E CARE."

VEZZOSETTE e care
pupillette ardenti,
chi v' ha fatto avere
dei bei rai lucenti ?

S' io rimiro i vostri sguardi
scorgo sol fulmini e dardi :
nè veder so più quel riso
che rendea sì vago il viso.

Vezzasette e care
pupillette ardenti,
chi v' ha fatto avere
dei bei rai lucenti ?

TOCCATA AND FUGUE in C major—Organ *Bach.*

MR. WALTER S. VALE.

PART-SONGS { *a.* "The merry wayfarer" }
 { *b.* "Farewell meeting" } *Mendelssohn.*

THE MALE CHOIR.

a. "THE MERRY WAYFARER."

ALL those whom Heaven would highly favour
Are sent to scan the world around,
Those wonders which thro' bounteous Nature
In forest, rock, and plain abound.

The brooks are from the mountain springing,
The larks their joyous carol raise,
Why should I not like them be singing
With heart and soul in Nature's praise ?

In Him alone am I confiding
Who forest, brook, and plain sustains,
Who countless orbs of heaven is guiding,
And still for all the best ordains.

b. "FAREWELL MEETING."

COME, gather round the table,
 Though coming night be sable,
 Swift time shall find us able
 And joyful, good, and strong.
 Let us be up and doing,
 Tho' good be not accruing,
 And while the hour is waning,
 Light be upon us gaining,
 Our fate with Him remaining
 To whom we all belong.

The friend, who far is ranging,
 Whose heart is never changing,
 Whom nought is e'er estranging,
 To him this glass we drain.
 Mem'ry is still undying,
 Our thoughts to him are flying,
 In vain does space divide us,
 What fate soe'er betide us,
 To think on him again.

May no disgrace o'ertake us,
 Nor truthfulness forsake us,
 Faint-hearted no one make us,
 Fear let us all expel.
 Hope shall forsake us never,
 'Tis false what they assever,
 That friendship is but fleeting,
 That faith is nought but cheating,
 Take this our hearty greeting,
 And, brothers, fare ye well!

ADAGIO in E—Violin and Organ *Rheinberger.*

MISS NETTIE ATKINSON AND MR. BERNARD C. FLANDERS.

TWO GIPSY SONGS *Dvořák.*

MISS ETHEL NEWCOMBE.

I CHANT my lay, a hymn of love,
 When twilight shades are sinking,
 While fainting herbs in woody grove
 Cool pearly dewdrops are drinking.
 I chant my lay, a joyful strain,
 Thro' leafy forest temple,
 And when my courser skims the plain,
 It soundeth loud and ample.
 I chant my lay when 'cross the heath
 The winter storms are cleaving,
 And when to yield his latest breath
 A brother's breast is heaving.

HARK! hark, how my triangle sheds its silvery laughter,
 At its sound I'd hie me 'mid the battle's slaughter!
 Yea, I'd march to battle to that sound entrancing!
 Then farewell for ever love and song and dancing!

SONATA in C minor—Organ *Reubke.*

MR. GEORGE D. CUNNINGHAM.

RECIT., "How frail and weak a thing is man" } (*Irene*) *Gounod*.
 ARIA, "Lend me your aid"

MR. WILLIAM R. MAXWELL.

RECIT.

HOW frail and weak a thing is man !
 How poor this work of ours !
 Hideous and vain it standeth,
 A dwelling for luxury !
 A temple fit for pride !
 Hardly worthy of man !
 All nobleness a-wanting !
 This they call, this they call
 Building for all Eternity !
 Sons of Tubal Cain,
 Oh, strong and noble race,
 Benefactors of man !
 High and God-like minds !
 In your path thro' the world
 Ye left a track of greatness :
 Libanus beareth witness in vast noble ruins.
 Where far the sand heaps high the desert plain,
 Even there rise the wondrous forms ye have made
 From out the past in solemn grandeur !
 Ah ! before your awful pow'r,
 I bow the head.

ARIA.

Lend me your aid, oh ! race divine,
 Fathers of old, to whom I've pray'd,
 Spirits of pow'r, be your help mine,
 Lend me your aid !
 Oh, grant that my wild dream be not in vain,
 That future time shall owe to me
 A work their bards will sing in their strain,
 Tho' Chaos still an iron sea !
 From the cauldron, the molten wave
 Soon will flow into its mould of sand,
 And ye, O sons of Tubal Cain,
 Fire ! oh, fire my soul and guide my hand !
 Lend me your aid, &c.

PRELUDE AND FUGUE in A minor—Organ *Bach.*

MR. ERNEST READ.

“LAND! HO!” (Op. 31) *Grieg.*

THE MALE CHOIR.

ORGAN—MR. G. D. CUNNINGHAM.

PIANOFORTE—MR. C. H. OAKSFORD.

AND it was Olav Trygvason,
 Sailing o'er the North Sea wide,
 Bearing the hope to found a kingdom far on the other side.
 Yonder the cliffs appearing
 Like a battlement loom their dark crest rearing.
 And it was Olav Trygvason,
 Found he ne'er a spot to land;
 E'en like the waves, the royal desire
 Shattered upon the strand.
 “See,” cried the bard upleaping,
 “Yonder snow-covered peaks
 O'er cloud banks peeping,”
 And it was Olav Trygvason.
 Suddenly he seemed to sight
 Towering temples, domes, and spires,
 Glist'ning in virgin white.
 Then vow'd the King undaunted,
 With his followers to tread that land enchanted.
 Onward he went, the rushing streams
 Heralded the coming spring,
 Swayed in the stormy wind,
 The forest strangely was murmuring
 Sounds as of church bells chiming,
 And then spake the King,
 Spake as tho' dreaming.

SOLO.

" Here the spot to found our kingdom,
 Hell ! these temple walls defy thee !
 Hearts are swelling, souls are yearning,
 God, to Thee alone be glory !
 Be, my faith, as yonder mountains,
 Root as deeply, shine as purely,
 And as these, my soul, shine upward,
 On to Him, the All Creator ! "

CHORUS.

Olav's prayer be ours to utter,
 As we near the throne of mercy.
 Hearts are swelling, souls are yearning,
 God, to Thee alone be glory !
 Be, my faith, as yonder mountains,
 Root as deeply, shine as purely,
 And as these, my soul, shine upward,
 On to Him, the All Creator !

" ITE MISSA EST "—Organ *Lemmings.*

MR. JOHN MILBURN.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are nineteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & CO. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

GILBERT BETJEMANN PRIZE for Opera.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 23.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 24.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1897-8.

The First, or Michaelmas Term, commences on Monday, 27th September, and closes on Saturday, 18th December, 1897.

The Michaelmas Half-Term commences Monday, 8th November, 1897.

The Second, or Lent Term, commences on Thursday, 6th January, and closes on Wednesday, 30th March, 1898.

The Lent Half-Term commences Thursday, 17th February, 1898.

The Third, or Midsummer Term, commences on Monday, 2nd May, and closes on Saturday, 23rd July, 1898.

The Midsummer Half-Term commences on Monday, 13th June.

ENTRANCE EXAMINATIONS, 1897-8.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 23rd September, at 10.

For the Michaelmas Half-Term, Thursday, 4th November, at 2.

For the Lent Term, Monday, 3rd January, at 11.

For the Lent Half-Term, Monday, 14th February, at 2.

For the Midsummer Term, Thursday, 28th April, at 2.

For the Midsummer Half-Term, Thursday, 9th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 21, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1897-8 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 30th October, 1897. The last day for completion of the entry by payment of Final Fee is Tuesday, 30th November, 1897.

The following Contributions have been received towards a
Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

THOMAS THRELFALL and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Dove Bequest	200	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Arnold, Frank, Esq., A.R.A.M.	9	0	0
Cummings, Rd., A.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
King, F., Esq., A.R.A.M.	2	10	0
Korbay, Francis, Esq.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Oswald, Arthur, Esq., F.R.A.M.	4	4	0
Schloesser, A., Esq., Hon. R.A.M.	12	12	0
Thomas, John, Esq., F.R.A.M.	1	1	0
Walker, Fred., Esq., Hon. R.A.M.	7	7	0
Westlake, Fredk., Esq., F.R.A.M.	3	3	0
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HORN.

BORSDOFF, ADOLPH F.

TRUMPET & CORNET.

SOLOMON, J., A.R.A.M.

TROMBONE.

COLTON, THOMAS.

MILITARY MUSIC.

GODFREY, Lieut. DAN, F.R.A.M.
STRETTON, Lieut. A.

ELOCUTION.

BATEMAN, Miss (Mrs. CROWE).
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.

LESINGHAM, HENRY.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONS.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

DITTEL, THEODORE H.

SUB-PROFESSORS.

HARMONY.

BEAZLEY, W. E.
COLYER, Miss MABEL E.
MILES, PERCY H.

SINGING.

STANYON, Miss ANNIE.
WAITE, Miss E. V.

PIANOFORTE.

BAMPFYLDE, Miss H. G.
BENNETT, Miss A. G.
FLANDERS, BERNARD C.
HICKIN, CHARLES H. W.
HORNE, Miss ELSIE.
JAMES, QUINTUS S. H.
MOORE, FREDK. G. H.
POLLARD, CLAUDE.
TAYLOR, Miss M. E.
WEST, Miss LILY.
WHITE, Miss MARION I. H.

ORGAN.

VIOLIN.

ATKINSON, Miss NETTIE.
BYFORD, Miss EDITH E.
REED, W. H.

VIOLONCELLO.

EARNSHAW, ALFRED H.

ELOCUTION.

CHILD, Miss ANNIE
THOMAS, Miss KATIE.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M., and
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, F.R.A.M.

Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

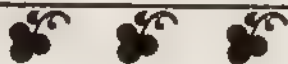
Director of Dramatic Class—WM. FARREN.

Director of Junior Orchestra—W. FRYE PARKER, F.R.A.M.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.



❖ PROGRAMME. ❖



In Memoriam
FREDERICK WESTLAKE
Student, Professor, Fellow, and Member of Committee.

MOTET ... "They whom we loved on earth" *F. Westlake.*
THE SPECIAL CHOIR.

SONGS (MSS.) { "Life's little cares" } ... *Marion White*
{ "Noon" } (Student).
Miss MARGARET COOPER.

SONATA in A minor, Op. 23—Violin and Pianoforte *Beethoven.*
Mr. PERCY H. MILES and Mr. C. H. W. HICKIN.

RECITATIVE AND AIR "He layeth the beams" ... *Handel.*
Mr. REGINALD CHALCRAFT.

NOCTURNE in F sharp—Pianoforte ... *Chopin.*
Mr. CUTHBERT WHITEMORE.

TRIO (MS.) "The sea hath its pearls" ... *Elsie Horne*
(Thalberg Scholar).
Miss DRINKWATER, Miss TIVY DAVIES, and Mrs. FRANKS.

SUITE FOR STRINGS, Op. 12 ... *Victor Herbert.*
THE ENSEMBLE CLASS.

SONG ... "A memory" ... *Goring Thomas.*
Miss HETTIE WEST.

THÈME VARIÉ (Paganini Études)—Pianoforte *Liszt.*

Miss FLORENCE DAWES.

SONGS (MSS.) { "Jeanie o' the Glen" } ... *Harry Farjeon*
 { "Morning Song" } (Goring Thomas Scholar).

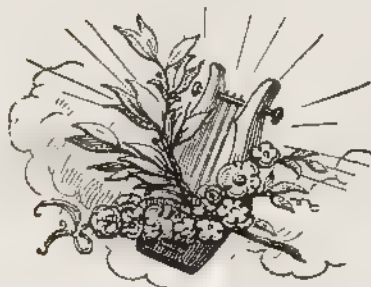
Mr. HAIGH JACKSON.

ADAGIO MOLTO E MESTO { (Trio in B flat, Op. 21)—Piano- } *Dvořák.*
 ALLEGRO MOLTO { forte, Violin, and Violoncello }

Miss MARY BURGESS, Mr. PERCY H. MILES, and Mr. BERTIE
 WITHERS.

SESTETTO "Alla bella Despinetta" (*Così fan Tutte*) ... *Mozart.*

Miss ETHEL WOOD, Miss H. E. CRICHTON, Mrs. FRANKS,
 Mr. WHITWORTH MITTON, Mr. FORD WALTHAM,
 and Mr. RADFORD.



CONDUCTOR OF THE CHOIR—MR. H. R. EYERS, F.R.A.M.

CONDUCTOR OF THE ENSEMBLE CLASS—MR. EMILE SAURET,
 HON. R.A.M.

THE PIANOFORTE BY MESSRS. BECHSTEIN.

PROGRAMME.

MONDAY, FEBRUARY 28, 1898.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

In Memoriam
FREDERICK WESTLAKE
Student, Professor, Fellow, and Member of Committee.

MOTET ... "They whom we loved on earth" *F. Westlake.*

THE SPECIAL CHOIR.

THEY whom we loved on earth
Attract us now to heaven,
Who shared our grief and mirth,
Again to us are given.
They move with noiseless foot,
Full grave and sweet around us,
And their soft touch hath cut
The chains of earth that bound us.

Yet not as in the days
Of earthly ties we love them,
For they are touched with rays
From light that is above them.
Another sweetness shines
Around their well known features ;
And God with glory signs
His dearly ransom'd creatures.

They whom we loved on earth
Attract us now to heaven.

SONGS (MSS.) { " Life's little cares " } ... Marion White
 { " Noon " } (Student).

MISS MARGARET COOPER.

“LIFE’S LITTLE CARES.”

LIFE'S a sojourn for all to share,
Some folks say 'tis nothing but care,
Nought but trouble and pain to meet !
“ Grown folks bicker and bairnies greet,”
But others laugh, saying, “ Days are fair
And life is sweet.”

Little duty and little care,
Pleasure to take and pain to bear ;
And dear is the sound of pattering feet,
And the sun shines bright, on home and street,
Brightest of all on a bairn's gold hair !

Yes—Life is sweet.

Helen J. Wood.

“NOON.”

IT'S pleasant to rest on a stile at noon,
When the meadow's a-flower, and the month is June,
And to waste your time on a sunny day
When nobody's likely to pass that way.

And it's pleasant to whistle, and walk a mile,
For the sake of passing a certain stile—
When it isn't likely that you would care
If somebody chanced to be resting there!

E. Nesbit.

SONATA in A minor, Op. 23—Violin and Pianoforte *Beethoven.*

Presto. Andante scherzoso, più Allegro. Allegro molto.

MR. PERCY H. MILES AND MR. C. H. W. HICKIN.

RECITATIVE AND AIR, "He layeth the beams" ... *Handel.*

MR. REGINALD CHALCRAFT.

RECITATIVE.

HE measured the waters in the hollow of His hand! and meted out Heaven with a span; and comprehended the dust of the earth in a measure; and weighed the mountains in scales, and the hills in a balance.

AIR.

HE layeth the beams of His chambers in the waters, and walketh upon the wings of the wind.
He maketh His angels spirits, and His ministers a flaming fire.

NOCTURNE in F sharp—Pianoforte *Chopin.*

MR. CUTHBERT WHITEMORE.

TRIO (MS.) ' ... "The sea hath its pearls" ... *Elsie Horne*
(Thalberg Scholar).

MISS DRINKWATER, MISS TIVY DAVIES, AND MRS. FRANKS.

THE sea hath its pearls,
The heav'n hath its stars;
But my heart, my heart,
My heart hath its love.

Great are the sea and the heav'ns,
Yet greater is my heart;
And fairer than pearls and stars
Flashes and beams my love.

Thou little youthful maiden,
Come unto my great heart;
For my heart, and the sea, and the heav'ns
Are melting away with love.

Longfellow.

SUITE FOR STRINGS, Op. 12 Victor Herbert.

THE ENSEMBLE CLASS.

SONG "A memory" *Goring Thomas.*

MISS HETTIE WEST.

FLOW'RS ! all your sweets and splendour,
'Neath my hand you tremble, you thrill,
You hold in chalices tender,
His voice softly sounding still,
As on that day dear past naming,
In that hour of joy divine,
When a kiss like fire forth flaming
My love's lips laid on mine.

O Flow'rs! all your sweets and splendour,
'Neath my hand you tremble, you thrill,
You hold in chalices tender,
His voice softly sounding still,
As on that day dear past naming,
In that moment of joy divine,
When like a fire forth flaming
A burning kiss my love's lips laid on mine.

THÈME VARIÉ (Paganini Études)—Pianoforte ... *Liszt.*

MISS FLORENCE DAWES.

SONGS (MSS.) { "Jeanie o' the Glen" } ... *Harry Farjeon*
 { "Morning Song" } (Goring Thomas Scholar).

MR. HAIGH JACKSON.

"JEANIE O' THE GLEN."

HER lip is o' the rose's hue,
Like links o' gowd her hair,
Her e'e is o' the azure blue,
And love beams ever there ;
Her step is like the mountain goat's
That climbs the stately Ben,
Her voice sweet as the mavis notes
That haunt her native glen.

There is a sweet wee hazel bower
 Where woodbine blossoms twine,
 There Jeanie, in auspicious hour,
 Consented to be mine ;
 And there we meet whene'er we ha'e
 An idle hour to spend,
 And Jeanie ne'er has rued the day
 She met me in the glen.

Oh, bricht, bricht are the evening beams,
 And sweet the pearly dew,
 And lovely is the star that gleams
 In gloaming's dusky brow ;
 But brichter, sweeter, lovelier far,
 Above a' human ken,
 Is my sweet pearl—my lovely star—
 My Jeanie o' the Glen.

Cunnningham.

“ MORNING SONG.”

WAKE, awake, and greet the morn
 The East is bathed in light ;
 The lark has risen from the corn
 And ta'en his heav'nward flight.
 The birds invite thee, and fair Spring
 Strews flowers on thy way ;
 The woodlands with sweet echoes ring,
 Roused by the voice of May.
 The purling streamlet calls thee out,
 Enjoy the fleeting hours !
 Both hill and vale for miles about
 Have crowned themselves with flowers.
 The sunlight in thy window gleams
 To chase the night away ;
 Shake off thy golden-lidded dreams—
 Arise, and greet the day !
 Come forth, my love ! On such a day
 Young life is newly born ;
 For youth and love belong to May—
 Awake, and greet the morn !

Eleanor Farjeon.

ADAGIO MOLTO E MESTO { (Trio in B flat, Op. 21)—
 ALLEGRO MOLTO { Pianoforte, Violin, and } *Dvořák.*
 Violoncello }

MISS MARY BURGESS, MR. PERCY H. MILES,
 AND MR. BERTIE WITHERS.

SESTETTO "Alla bella Despinetta" (Così fan Tutte) *Mozart.*

<i>Fiordalisa</i>	...	...	MISS ETHEL WOOD.
<i>Despinetta</i>	...	...	MISS H. E. CRICHTON.
<i>Dorabella</i>	...	...	MRS. JULIA FRANKS.
<i>Ferrando</i>	...	...	MR. WHITWORTH MITTON.
<i>Alfonso...</i>	...	...	MR. FORD WALTHAM.
<i>Guilelmo</i>	...	...	MR. ROBERT RADFORD.

Alfonso.

ALLA bella Despinetta
 vi presento, amici miei;
 non dipende, che da lei,
 consolar il vostro cor.

Ferr. and Guil.

Per la man, che lieto io bacio,
 per quei rai di grazia pieni,
 fa, che volga a me sereni
 i begli occhi il mio tesor!

Desp.

Che sembianze! che vestiti!
 Che figure! che mustacchi!
 Io non so, se son Vallacchi?
 o se Turchi son costor?

Alfonso.

Che ti par di quell' aspetto?

Desp.

Per parlarvi schietto, schietto,
 Hanno un muso fuor dell' uso,
 vero antidoto d' amor.

Ferr., Guil., and Alfonso.

Or la cosa è appien decisa,
 se costei non ci ravvisa,
 non c'è più nessun timor.

Fiord. and Dorab.

Ehi Despina! olà Despina!

Desp.

Le padrone !

Alfonso.

Ecco l'istante ! fa con arte,
io quì m' ascondo.

Fiord. and Dorab.

Ragazzaccia tracotante !
che fai lì con simil gente ?
falli uscire immantinente,
o ti fo pentir con lor.

Desp., Ferr., and Guil.

Ah, Madame ! perdonate !
al bel piè languir mirate
due meschin di vostro merito,
spasimanti adorator.

Fiord. and Dorab.

Giusti numi ! cosa sento ?
dell' enorme tradimento
Chi fu mai l' indegno autor ?

Desp., Ferr., and Guil.

Deh calmate quello sdegno !

Fiord. and Dorab.

Ah, che più non ho ritegno !
tutta piena ho l' alma in petto
di dispetto e di terror !

Desp., Ferr., Guil., and Alfonso.

Mi dà un poco di sospetto
quella rabbia e quel furor !

Fiord. and Dorab.

Ah, perdon ! mio bel diletto,
innocente è questo cor.

Tutti.

Tutta piena ho l' alma in petto
di dispetto e di terror !
Ah, che più non ho ritegno,
Mi dà un poco di sospetto,
quella rabbia e quel furor !

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PALEPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

DOVE SCHOLARSHIP for Violin Playing.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
EXHIBITION for Pianoforte Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

GILBERT BETJEMANN PRIZE for Opera.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

SWANSEA EISTEDDFOD PRIZE for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 23.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1897-8.

The First, or Michaelmas Term, commences on Monday, 27th September, and closes on Saturday, 18th December, 1897.

The Michaelmas Half-Term commences Monday, 8th November, 1897.

The Second, or Lent Term, commences on Thursday, 6th January, and closes on Wednesday, 30th March, 1898.

The Lent Half-Term commences Thursday, 17th February, 1898.

The Third, or Midsummer Term, commences on Monday, 2nd May, and closes on Saturday, 23rd July, 1898.

The Midsummer Half-Term commences on Monday, 13th June.

ENTRANCE EXAMINATIONS, 1897-8.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 23rd September, at 10.

For the Michaelmas Half-Term, Thursday, 4th November, at 2.

For the Lent Term, Monday, 3rd January, at 11.

For the Lent Half-Term, Monday, 14th February, at 2.

For the Midsummer Term, Thursday, 28th April, at 2.

For the Midsummer Half-Term, Thursday, 9th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 20, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D —Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1897-8 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 30th October, 1897. The last day for completion of the entry by payment of Final Fee is Tuesday, 30th November, 1897.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

THOMAS THRELFALL and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Dove Bequest	200	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Arnold, Frank, Esq., A.R.A.M.	9	0	0
Cummings, Rd., A.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
King, F., Esq., A.R.A.M.	2	10	0
Korbay, Francis, Esq.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Oswald, Arthur, Esq., F.R.A.M.	4	4	0
Schloesser, A., Esq., Hon. R.A.M.	12	12	0
Thomas, John, Esq., F.R.A.M.	1	1	0
Walker, Fred., Esq., Hon. R.A.M.	7	7	0
Westlake, Fredk., Esq., F.R.A.M.	3	3	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ..	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	6	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Cater, J. J., Esq.	...	...	...	...	...	1	1	0			
Chappell & Co., Messrs.	...	...	...	...	...	5	5	0			
Chitty, The Right Hon. Lord Justice	...	...	...	...	...				52	10	0
Clapshaw, Miss Amy C. G., A.R.A.M.	...	...	...	...	...	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	...	...	...	...	...	1	1	0			
Cobb, Gerard F., Esq., M.A.	...	...	...	...	...	1	1	0			
Cocks & Co., Messrs. Robert	...	...	...	...	...	5	5	0			
Collard & Collard, Messrs.	...	...	...	...	...	5	5	0			
Copland, Charles, Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Corder, F., Esq., F.R.A.M.	...	...	...	...	...	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)	...	...	...	...	...				2	2	0
Crowe, Mrs. George	...	...	...	...	...	1	1	0			
Cummings, Richard, Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Curtis, Miss Alice, L.R.A.M.	...	...	...	...	...	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Davies, Ben, Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Davies, Miss Jessie, A.R.A.M.	...	...	...	...	...	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	...	...	...	...	...	1	1	0			
Davies, Mrs. M. Read	...	...	...	...	...	1	1	0			
De Munck, Chev. Ernest	...	...	...	...	...	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	...	...	...	...	...	1	1	0			
Diemer, P. H., Esq. (Bedford)	...	...	...	...	...	1	1	0			
Dixon, Miss E. J.	...	...	...	...	...	1	1	0			
Dobbie, R., Esq.	...	...	...	...	...	2	2	0			
Dobree, Bonamy, Esq.	...	...	...	...	...	5	5	0	5	5	0
Dudley, The Right Hon. The Earl of (deceased)	...	...	...	...	...				105	0	0
Edwin Ashdown, Ltd., Messrs.	...	...	...	...	...	5	5	0			
Erard & Co., Messrs.	...	...	...	...	...	5	5	0			
Evill, Henry, Esq.	...	...	...	...	...	1	1	0			
Eyers, H. R., Esq., F.R.A.M.	...	...	...	...	...	1	1	0			
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M.	...	...	...	...	...	1	1	0			
Farren, Wm., Esq.	...	...	...	...	...	1	1	0			
Ferrari, Miss F. J.	...	...	...	...	...	1	1	0			
Finch, Mrs. A.	...	...	...	...	...	1	1	0			
Fitch, Fredk. Geo., Esq.	...	...	...	...	...	3	3	0			
Fitton, Walter, Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Flack, Mrs. W. J.	...	...	...	...	...	1	1	0			
Fleming, Miss Fannie	...	...	...	...	...	1	1	0			
Gibson, Alfred, Esq.	...	...	...	...	...	1	1	0			
Glenesk, Lord	...	...	...	...	...				12	12	0
Godfrey, Miss Margaret, A.R.A.M.	...	...	...	...	...	1	1	0			
Goetz, Ludovic, Esq.	...	...	...	...	...				1	1	0
Goldsmid, Louisa, Lady	...	...	...	...	...	2	2	0	5	0	0
Goldsmiths' Company	...	...	...	...	...				50	0	0
Goldsmiths' Company (2nd donation)	...	...	...	...	...				100	0	0
Goldsmiths' Company (3rd donation)	...	...	...	...	...				50	0	0

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Green, Richard, Esq.	...	...	...	...	...	1	1	0			
Greenhill, Miss Edith O., A.R.A.M.	...	...	...	...	...	1	1	0			
Grey, Earl de	...	...	...	...	...	2	2	0			
Grocers' Company	...	...	...	...	...				5	0	0
Gwyn, Frank M., Esq.	...	...	...	...	...	1	1	0			
Hailstone, Mrs.	...	...	...	...	...				12	12	0
Hamilton, Mrs. C.	...	...	...	...	...	1	1	0			
Hann, W. H., Esq.	...	...	...	...	...	1	1	0			
Harlow, Miss Bessie M.	...	...	...	...	...				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)	...	...	...	...	...				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Haynes, Battison, Esq.	...	...	...	...	...	1	1	0			
Hazard, Miss Ada, A.R.A.M.	...	...	...	...	...	1	1	0			
Henderson, Miss Robertine, F.R.A.M.	...	...	...	...	...	1	1	0			
Herbert, Chas. J., Esq., L.R.A.M.	...	...	...	...	...	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	...	...	...	...	...	1	1	0			
Higgins, Miss Florence G., Mus. Bac. Lond.	...	...	...	...	...	1	1	0			
Higgins, H. V., Esq.	...	...	...	...	...	2	2	0			
Horrocks, Miss Amy, F.R.A.M.	...	...	...	...	...	1	1	0			
Horton, G., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Howe, The Earl	...	...	...	...	...				105	0	0
Hoyte, Wm. Stevenson, Esq.	...	...	...	...	...	1	1	0			
Hume, W. W. F., Esq.	...	...	...	...	...				12	12	0
Hunter, James, Esq.	...	...	...	...	...				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.	...	...	...	...	...				50	0	0
In Memoriam, J. H., November 11th, 1862	...	...	...	...	...				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
J. O. C. (per Miss Jelf Sharp)	...	...	...	...	...				26	5	0
Johnson, George, Esq.	...	...	...	...	...	1	1	0			
Kemp, S., Esq., F.R.A.M.	...	...	...	...	...	1	1	0			
Kilmorey, The Right Hon. the Earl of, K.P.	...	...	...	...	...	2	2	0			
King, Frederic, Esq., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Kipps, W. J., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Kiver, Mrs. Ernest...	...	...	...	...	...	1	1	0			
Knight, George S., Junr., Esq.	...	...	...	...	...				12	12	0
Korbay, Francis, Esq.	...	...	...	...	...	1	1	0			
Kuhe, W., Esq., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Lake, Miss Edith C.	...	...	...	...	...	2	2	0			
Lake, Herbert, Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Lambert, Fredk., Esq.	...	...	...	...	...	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	...	...	...	...	...	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	...	...	...	...	...	1	1	0	12	12	0
Latter, Richard, Esq., F.R.A.M....	...	...	...	...	...	1	1	0			
Leaf, Mrs. Charles...	...	...	...	...	...				2	2	0

					Annual Subscriptions.			Donations or Life Subscriptions.		
					£	s.	d.	£	s.	d.
Leinster, The Duke of (deceased)				105	0	0
Lesingham, Henry, Esq....	1	1	0			
Leslie, Mrs.	1	1	0			
Leslie, John, Esq.				36	15	0
Littleton, Augustus, Esq.	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret	2	2	0			
Lloyd, E. Turner, Esq.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq.	1	1	0			
Lunn, Mrs. H. C., A.R.A.M.	1	1	0			
Lush, Mrs. A. E.	1	1	0			
Macfarren, Walter, Esq., F.R.A.M.	3	3	0			
Mackay, J. C., Esq.	3	3	0			
Mackenzie, Sir Alexander Campbell, F.R.A.M.	1	1	0			
Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Macrory, Edmund, Esq., Q.C.	2	2	0			
Majoribanks, E., Esq. (deceased)				57	15	0
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(Student).

RECIT. ED ARIA, "Sorge Infausta" (*Orlando*) ... *Handel.*

MR. REGINALD CHALCRAFT.

RECITATIVE.

⓪ VOI del mio poter ministri eletti,
Or la vostra virtude unite meco.
Si cangi il bosco in speco
Là al furor dell' Eroe siatene
attenti che, fra pochi momenti,
avrò vittoria e l' Eroe renderò
sano alla gloria.

ARIA.

SORGE infausta una procella!
Che oscurar fà il Cielo e il mare;
Splende fausta poi la stella,
Che ogni cor ne fà goder.

Può talor il forte errare,
Ma risorto dall' errore,
Quel che pria gli diè dolore,
Causa immenso il suo piacer!

CONCERTO in A minor (Op. 16)—Pianoforte *Grieg.*

Allegro moderato.

Adagio.

Allegro marcato.

MR. CLAUDE F. POLLARD.

FANTASIA in D (MS.)—Violin *Percy Hilder Miles*
(Macfarren Scholar).

MR. PERCY H. MILES.

SCENA “ Infelice ” *Mendelssohn.*

MISS ETHEL M. WOOD
(Westmoreland Scholar).

RECITATIVE.

INFELICE ! già dal mio sguardo si dileguò !
La mia presenza l' iniquo non sostenne,
e pur odiar nol posso ancor !
Rammenta alfin tutti, i torti suoi,
risveglia tua virtù !
Scordati l' empio traditore !
Amante sventurata ! e l' amo pur ?
Così, fallace amore, le tue promesse attendi !
Tu non mai rendi la rapita quiete ?
Queste son le speranze, e l' ore liete ?

ANDANTE.

AH ! ritorna età felice,
quando accanto del mio bene,
non conobbi queste fiele,
quando m' era fido ancor.
Ah ! se volgo gli occhi intorno,
mi rammento sempre il giorno,
Che giurommi la sua fè,
Quel tenero arboscello,
quel limpido ruscello,
parlami del suo amor.

“ ALLEGRO ASSAI VIVACE.”

INVAN ! invano ! non v'è contento,
senza tormento nell' amor !
E pur la memoria dei giorni d' amore,
l' amaro dolore può sol consolar.

ALLEGRO NON TROPPO E MOLTO MAESTOSO
(1st Movement), from Concerto in B flat minor
(Op. 23)—Pianoforte *Tschaïkowsky.*

MISS MARGUERITE ELZY
(Erard Scholar).

DUET from *Carmen* *Bizet.*

MISS MARGARET COOPER
AND
MR. R. WHITWORTH MITTON.

Don José. Ah, mi parla di lei.
Della madre lontana.

Michaela. Fedele messaggera, a te di lei deggio,
Dar un foglio, e del danaro ancor,
perchè un dragon non ha mai tropp'or
E poi.

Don José. E poi ?

Michaela. E poi davver non oso !
E poi, e poi v'è ancora un' altra cosa
Che vale più dell' or
E per un buon figliuol, maggior
Valore aver suol.

Don José. Quest' altra cosa qual è mai ?
parla omai.

Michaela. Sì, si parlerò, quel che m' ebbi
per te, a te lo renderò.
La tua madre con me uscia
dalla cappella e con amor
baciommi allor.

Ten va, mi disse ancor, in città ;
 va, mia figlia, La via lunga non è ;
 Una volta, a Siviglia, cercar tu
 de' il mio buon Josè, mio figliuol,
 Tu cercherai Josè, il figliuol
 del mio cor.

A lui dirai tu, che sua madre pensa
 notte e dì a Josè, che per lui prega
 e sempre spera.

Che lo perdona e l' ama ognor
 Tel rammenta, il dirai, carina,
 in mio nome al mio Josè
 E questo bacio, o gentilina, a lui
 dar tu il dei per me.

Don Josè. Ti baciava mia madre.

Michaela. Mi baciò pel figliuol.

Josè, lo rendo a te, promesso fu da me.

Don Josè. Mia madre io la rivedo
 Ah se riveggo il villaggio
 O sovvenir caro al cor.

Come vi vo' benedir.

Michaela. La madre ei vede ancor
 ei, rivede il villaggio. O Sovvenir
 caro al cor, vi voglio benedir, voi
 gli colmate il cor di forza e di
 coraggio, o dolce Sovvenir. La madre
 ei vede ancor, ei rivede il villaggio.

“CONCERT VALSE” (Op. 51) A. Glazounow.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- GORING THOMAS SCHOLARSHIP for Composition.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- DOVE SCHOLARSHIP for Violin Playing.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- POTTER EXHIBITION for Pianoforte Playing.
- HINE EXHIBITION for Composition.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. EXHIBITION for Pianoforte Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

GILBERT BETJEMANN PRIZE for Opera.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

SWANSEA EISTEDDFOD PRIZE for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 19.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 16, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 19 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1897-8.

The First, or Michaelmas Term, commences on Monday, 27th September, and closes on Saturday, 18th December, 1897.

The Michaelmas Half-Term commences Monday, 8th November, 1897.

The Second, or Lent Term, commences on Thursday, 6th January, and closes on Wednesday, 30th March, 1898.

The Lent Half-Term commences Thursday, 17th February, 1898.

The Third, or Midsummer Term, commences on Monday, 2nd May, and closes on Saturday, 23rd July, 1898.

The Midsummer Half-Term commences on Monday, 13th June.

ENTRANCE EXAMINATIONS, 1897-8.*

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 23rd September, at 10.

For the Michaelmas Half-Term, Thursday, 4th November, at 2.

For the Lent Term, Monday, 3rd January, at 11.

For the Lent Half-Term, Monday, 14th February, at 2.

For the Midsummer Term, Thursday, 28th April, at 2.

For the Midsummer Half-Term, Thursday, 9th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 16, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26·44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1897-8 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 30th October, 1897. The last day for completion of the entry by payment of Final Fee is Tuesday, 30th November, 1897.

The following Contributions have been received towards a

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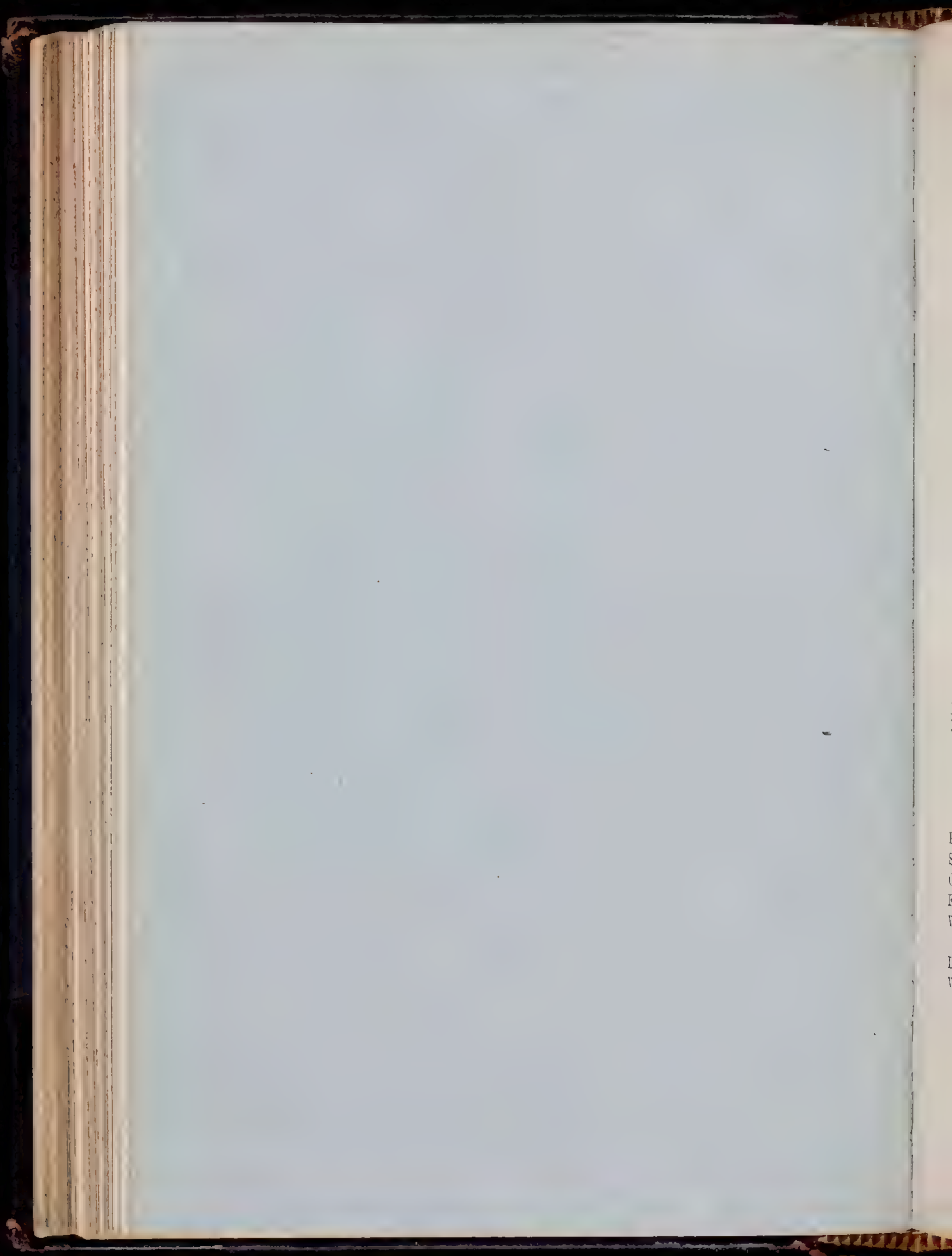
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On Tuesday, June 21st, 1898,

At Eight p.m.

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Royal Academy of Music.

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Mr. Frye-Parker, W.†
(Principal.)
Miss Byford, E.*
" Atkinson, N.*
" Carne, G.*
" Carne, M.*
Mr. Champ.*
Miss Cook, L.*
Mr. Dyke.*
" Freedman, S.*
Miss Hansell, D.*
" Hayward.*
" Hoare.*
" Jay, M.*
Mr. Miles, P. H.*
Miss Moss, K.*
" Pemberton.*
" Riseley.*
Mr. Shea.*
Miss Southgate.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)
Miss Barlet.*
" Boatwright, H.*
" Brocklebank.*
" Burgess.*
" Cole, L. O.*
" Davies, G.*
" Freeman.*
" Friedeberg.*
Mr. Foote.*
" Holland.*
Miss Lumsden.*
" Phillips, M.*
" Russell, E.*
" Toms, A. L.*
" Whittaker.*
Mr. Waterhouse.*
" Yantian.*

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Miss Atkinson, V.*
Mr. Channell, H.†
" Chapman, G. P.†
" Dyson, A. E.†
" Flux.*
" Hoggett.*
" Tertis.*
" Timothy, H. J.†
" Whitmore.*

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Miss Aldis.*
" Chapman, A.*
Mr. Earnshaw.*
" Hambleton, J. E.†
" Kordy, D.*
" Maney, A.*
" Parker, B. P.†
Miss Pettit.*
Mr. Tabb, R.*
Miss Watkins.*
Mr. Withers, B.*

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(Principal.)
" Griffiths, W.
" Harper, C.†
" Hatton.*
" Kendall, F.
" Maney, E. F.†
" Winterbottom, C.

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Mr. Vivian, A. P.†
" Steiner, J. C.*

Third Flute & Piccolo.

Mr. Chapman, H. A.

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Miss Bull, L.*
Mr. Horton, G.†

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Mr. Egerton, P.†
Miss Thomas, F.†

Bassoons.

Mr. Wotton, W. B.
" Hunt, C.†

Horns.

Mr. Borsdorf, A.
" Brain, A. E.
" Vandermeer-chen.
" Smith, J.

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Mr. Solomon, J.†
" Simon, J. L.

Trombones.

Mr. Colton, T. C.
" Matt, A.*
" Booth.*

Tympani.

Mr. Weekes, W. P.*

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Mr. Carse, A. von Ahn.*

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Miss Hughes, A. M.*
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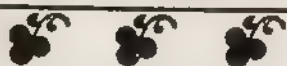
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† Ex-Student.

❖ PROGRAMME. ❖



CONCERTSTÜCK in C minor (Op. 122)—Harp *Wilm.*
 Allegro maestoso —Andante —Allegro maestoso.

Miss A. M. HUGHES
 (Erard Centenary Scholar).

RECIT., "And God said "
 AIR, "Now Heaven in fullest glory shone " } (*Creation*) *Haydn.*

Mr. ROBERT RADFORD
 (Westmoreland Scholar).

CONCERTSTÜCK in F minor (Op. 33)—Oboe *Rietz.*
 Andante sostenuto.—Allegretto animato.

Miss LEILA BULL.

RECITATION ... "Marguerite of France" *A. von Ahn Carse*
 (Student).

Miss ANNIE M. CHILD.

CHORUS ... { "The Lord is my Shepherd "
 "God in Nature " } ... *Schubert.*

THE FEMALE CHOIR.

CONCERTO in E minor—Violin *Mendelssohn.*
 Allegro molto appassionato.—Andante.—Allegro molto vivace.

Miss EDITH BYFORD.

LARGHETTO { from Concerto in F minor (Op. 16)—
 ALLEGRO AGITATO { Pianoforte *Henselt.*

Miss VERA MARGOLIES.

"WALTHER'S PREISLIED" (*Die Meistersinger*) *Wagner.*

Mr. R. WHITWORTH MITTON.

ADAGIO MA NON TROPPO { from Concerto in B minor
 ALLEGRO MODERATO { (Op. 104)—Violoncello *Dvořák.*

Mr. BERTIE WITHERS.

OVERTURE "Ali Baba " *Cherubini.*

THE PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

THE HARP BY MESSRS. S. & P. ERARD.

PROGRAMME.

TUESDAY, JUNE 21, 1898.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

CONCERTSTÜCK in C minor (Op. 122)—Harp ... *Wilm.*

Allegro maestoso.—Andante.—Allegro maestoso.

MISS A. M. HUGHES

(Erard Centenary Scholar).

RECIT., "And God said"
AIR, "Now Heaven in fullest glory shone" } (*Creation*) ... *Haydn.*

MR. ROBERT RADFORD

(Westmoreland Scholar).

RECITATIVE.

AND God said: "Let the earth bring forth the living creature
after his kind. Cattle and creeping thing and beast of the
earth after his kind."

Straight opening her fertile womb, the earth obeyed the word and
teemed creatures numberless, in perfect forms and fully grown.
Delighted, roaring, stands the tawny lion. In sudden leaps the
flexible tiger appears. The nimble stag bears up his branching
head. With flying mane and fiery look impatient neighs the noble
steed. The cattle in herds already seek their food on fields and
meadows green. And o'er the ground, as plants, are spread the
fleecy, meek, and bleating flocks. Unnumbered as the sands, in
swarms arose the host of insects. In long dimension creeps with
sinuous trace the worm.

AIR.

NOW Heaven in fullest glory shone,
 Earth smiled in all her rich attire;
 The room of air with fowl is filled,
 The water swelled by shoals of fish.
 By heavy beasts the ground is trod,
 But all the work was not complete;
 There wanted yet that wondrous being,
 That faithful should God's power admire,
 With heart and voice His goodness praise.

CONCERTSTÜCK in F minor (Op. 33)—Oboe *Rietz*
 Andante sostenuto.—Allegretto animato.

MISS LEILA BULL.

RECITATION ... "Marguerite of France" ... *A. von Ahn Carse*
 (STUDENT).
 MISS ANNIE M. CHILD.

CHORUS ... { "The Lord is my Shepherd"
 "God in Nature" } ... *Schubert.*

THE FEMALE CHOIR.

"THE LORD IS MY SHEPHERD."

THE Lord is my Shepherd; I shall not want.
 He maketh me to rest in green pastures:
 He leadeth me beside still waters.
 He giveth peace unto my soul:
 He leadeth me in paths of goodness for His Name's sake.
 Yea, though I walk through Death's dark vale of shadows,
 No evil will I fear: for Thou art still with me;
 Thy rod and staff they comfort me.
 Thou preparest here a table for me,
 In presence of mine enemies:
 My head with oil Thou anointest; my cup runneth over.
 Yea, surely peace and mercy all my life shall follow me:
 And I will dwell with God for evermore.

"GOD IN NATURE."

GREAT is the Lord, great is the Lord !
 The Heavens are His habitation and His throne,
 The storm and thunder-clouds His chariot are,
 The lightning is His steed.

Great is the Lord, great is the Lord !

The rosy morn is but a faint reflection of His Majesty, and His more glorious light surpasseth far the sun's resplendent rays. He looks with gracious eye on earth below, it blooms beneath His smile. He chides, and from the rock the fire doth burst, the troubled Heav'ns are dark, the sea is troubled. Praise the Omnipotent, the mighty Lord, ye Heav'ns illum'd with light, and starry hosts, declare His glorious Name, and sing, ye worlds, His praise !

Praise the Omnipotent.

CONCERTO in E minor—Violin *Mendelssohn.*
 Allegro molto appassionato.—Andante.—Allegro molto vivace.

MISS EDITH BYFORD.

LARGHETTO { from Concerto in F minor (Op. 16)—
 ALLEGRO AGITATO { Pianoforte *Henselt.*

MISS VERA MARGOLIES.

"WALTHER'S PREISLIED" (*Die Meistersinger*) ... *Wagner.*
 (By permission of Messrs. Schott & Co.)

MR. R. WHITWORTH MITTON.

MORNING was gleaming with roseate light,
 The air was filled
 With scents distilled,
 When, beauty beaming,
 Past all dreaming,
 A garden did invite,
 Wherein, beneath a wondrous tree,
 With fruit superbly laden,
 In blissful love-dream I could see
 The rare and tender maiden,
 Whose charms, beyond all price, entranced my heart;
 Eva, in Paradise !

Evening was darkling and night closed around ;
 By rugged way
 My feet did stray
 Towards a mountain
 Where a fountain
 Enslaved me with its sound ;
 And there, beneath a laurel tree
 With starlight glinting under,
 In waking visions greeted me
 A sweet and solemn wonder ;
 She tossed on me the fountain's dew,
 That woman fair,
 Parnassus' glorious muse.

Thrice happy day,
 To which my poet's trance gave place ;
 That Paradise of which I dreamed,
 In radiance new before my face,
 Glorified lay,
 To point out the path, the laughing brooklet streamed ;
 She stood beside me,
 Who shall my bride be ;
 The fairest sight earth e'er gave,
 My Muse, to whom I bow,
 So angel sweet and grave ;
 I'll woo her boldly now ;
 Before the world remaining,
 By might of music gaining
 Parnassus and Paradise !

ADAGIO MA NON TROPPO { from Concerto in B minor
 ALLEGRO MODERATO { (Op. 104)—Violoncello *Dvořák.*

MR. BERTIE WITHERS.

OVERTURE " Ali Baba " *Cherubini.*

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893), have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAPEA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- GORING THOMAS SCHOLARSHIP for Composition.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- DOVE SCHOLARSHIP for Violin Playing.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- POTTER EXHIBITION for Pianoforte Playing.
- HINE EXHIBITION for Composition.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. EXHIBITION for Pianoforte Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

GILBERT BETJEMANN PRIZE for Opera.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

SWANSEA EISTEDDFOD PRIZE for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIO SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 19.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 18.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 16, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 17 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ...	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1898-9.

Michaelmas Term begins on Monday, 26th September, and closes on Saturday, 17th December. Entrance Examination therefor, Thursday 22nd September, commencing at 10.

Lent Term begins Thursday, 5th January, 1899, and closes Wednesday, 29th March, 1899.

Midsummer Term, begins on Monday, 1st May, and closes on Saturday, 22nd July, 1899.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 23rd July, 1898. The last day for completion of the entry by payment of Final Fee is Wednesday, 31st August, 1898.

The following Contributions have been received towards a
Students' Aid Fund,
 of which, when sufficient, the Interest will be appropriated, at the
 Committee's discretion, to the reduction of the Fees of deserving
 Pupils.

TRUSTEES :

THOMAS THRELFALL and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Alma Mater Male Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Dove Bequest	200	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Arnold, Frank, Esq., A.R.A.M.	9	0	0
Cummings, Rd., Esq., A.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
King, F., Esq., A.R.A.M.	5	0	0
Korbay, Francis, Esq.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Mackway, Walter, Esq., A.R.A.M.	2	2	0
Oswald, Arthur, Esq., F.R.A.M.	8	8	0
Schloesser, A., Esq., Hon. R.A.M.	18	18	0
Thomas, John, Esq., F.R.A.M.	1	1	0
Walker, Fred., Esq., Hon. R.A.M.	7	7	0
Webbe, Septimus, Esq., A.R.A.M.	2	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN...	105	0	0			
H.R.H. THE PRINCE OF WALES ...	10	10	0			
H.R.H. THE PRINCESS OF WALES ...	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. ...	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Aitken, Samuel, Esq. ...	5	5	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M. ...	1	1	0			
Albert, B., Esq. ...	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle) ...	1	1	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Bambridge, G. E., Esq., A.R.A.M. ...	1	1	0			
Bampfylde, F. W. W., In memory of ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq. ...	2	2	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M. ...	1	1				
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1				
Bloomfield, Lady ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
Broadwood & Sons, Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
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Chamber Concert

ST. JAMES'S HALL,

On Thursday, July 21st, 1898,

At Three p.m.

TICKETS (price 6s., 2s. 6d., and 1s.) can be obtained at the Royal Academy of Music, Tenterden Street, W. ; or at Basil Tree's Ticket Office, St. James's Hall.

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ANDANTE } from Trio in G minor—Pianoforte, Violin, and
SCHERZO } Violoncello William H. Reed
(Student).

Mr. CUTHBERT WHITEMORE, Mr. W. H. REED, and Mr. B. P. PARKER.

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SONG "Who is Sylvia?" Schubert.

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DUETS { "April showers"
"The skylark's wooing" } ... Amy Horrocks.

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Royal Academy of Music.

REPORT

OF THE

PROCEEDINGS AT THE

Annual Distribution of Prizes,

AT

QUEEN'S HALL,

22nd JULY, 1898.



Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1898.

THE prizes and awards gained by the students of the Royal Academy of Music at the Annual Examinations were presented to them by Her Royal Highness the Duchess of York, on Friday, July 22, 1898, at the Queen's Hall.

On the arrival of Her Royal Highness, who was attended by Sir Francis de Winton and Lady Katharine Cooke, she was received by members of the governing bodies and conducted into the Hall, where she was presented with a bouquet of white roses by Miss Vera McCaw, one of the youngest students. Among those present were Sir Alexander and Lady Mackenzie, Sir Frederick Abel, Professor and Mrs. Dewar, Mr. Henry Higgins, Mr. Leo Schuster, Mr. and Mrs. Horton Smith, Mr. and Mrs. T. Threlfall, Mr. Philip Agnew, Mr. Oscar Beringer, Mr. and Mrs. Corder, Mr. Walter Macfarren, Mr. and Mrs. Mackay, Mr. and Mrs. Randegger, Dr. and the Misses Steggall, Mr. and Mrs. John Thomas, Mr. Fred. Walker, Mr. and Mrs. Albanesi, Dr. G. J. Bennett, Mr. and Mrs. Betjemann, Mr. and Mrs. A. Burnett, Mr. and Mrs. R. Cummings, Chev. E. de Munck, Mr. and Mrs. Eyers, Mr. Walter Fitton, Mr. Battison Haynes, Mr. and Mrs. Izard, Mr. and Mrs. Fred. King, Mr. Kuhe,

Madame Larkcom, Mr. and Mrs. H. Lesingham, Mr. and Mrs. T. Matthay, Mr. and Mrs. Oswald, Mr. and Mrs. Pezze, Mr. and Mrs. Henry Rose, Mr. and Mrs. Sauret, Mr. Schloesser, Mr. Soutten, Mr. A. Thompson, Mr. and Mrs. Tosti, Dr. and Mrs. Cooper Key, and Mr. F. W. Renaut (the Secretary).

After a selection of music had been given by the students, the PRINCIPAL said: Your Royal Highness, ladies and gentlemen, may I beg your Royal Highness to allow me for a few moments to step outside the circle of my usual duties? It is one of our many traditions that on this particular day the Principal shall make a somewhat abrupt modulation from music to speech. But there is no need for me to be other than brief on this occasion, since we have had neither winter nor discontent; and this very gracious visit illumines the close of a long day's work, which we can only view with entire satisfaction (Cheers). Unfortunately, I am not permitted to repeat my unique experience of last year, and pass directly into a cheerful strain, without striking one single sad note, because during the past nine months some of our best-trying and oldest friends have been removed from our midst—three of them almost at one blow. Henry Charles Banister, student, professor, and fellow, leaves behind him such a collection of excellently expressed examples of his profound musical knowledge that all students of our art must ever remember his name; Ettore Fiori, a most valued professor of singing; and Edward Howell, whose fame as a violoncellist dates almost from his boyhood; and in Frederick Westlake we have lost a beloved professor, a trusted colleague on the Committee of Management of the School in which he was trained, lived, and worked up to the very last. Judge Meadows White, the kindly adviser and gentleman, whose devotion to the memory of his wife, better known among musicians as Alice Mary Smith, impelled him to take a never-failing interest in this Institution, will not be forgotten by any who had the privilege of his friendship during the period of his long service as a Director. His vacant chair at the Associated Board of the Academy and College

has happily been accepted by our senior Vice-President, Mr. Bonamy Dobree; while yet another seat—that of Mr. Westlake—has been most fittingly filled by our esteemed senior Professor, Mr. Walter Macfarren. Nor may I omit to mention that we also gladly welcome the appearance of Mr. Oscar Beringer at the meetings of the Committee of Management; and the staff of Professors now includes three newly-added names of recognised value—namely, Mr. Lee Williams, organ; Mr. Albert, singing; and that of a former student, Mr. Philip Cathie, violin (Cheers). The continued extension of our already long list of Scholarships is not only gratifying, but calls for an expression of sincere gratitude (Cheers). The two Scholarships offered by the Associated Board to its Honour Candidates have now been augmented to the number of six; and these are to be divided, as before, between the Academy and College; while the Cape University (South Africa) has very generously instituted (on the same lines) a couple of Scholarships, to be distributed in a similar manner, in order to offer a complete musical education under our supervision to talented residents of its own Colony. And in this same connection I am glad to say that the firm of Erard (through Mr. Daniel Mayer) again renews its gift of the two important Scholarships which for six years past have been enjoyed by successive competitors. For this most liberal encouragement to harp and pianoforte students I am deputed to offer these public thanks on behalf of the Academy (Cheers). I will only refer to a couple of prizes—the somewhat onerous obligation of awarding which falls upon myself. They are the Dove Prize, for general excellence and assiduity as a student, which passes to Mr. Stephen Champ (Cheers); the other, given for the first time to-day, and founded in memory of the late Ridley Prentice (a former student here), is intended as a recognition of successful effort in the capacity of sub-Professor. I know that fellow students will hail the name of Miss Annie Child (Cheers). The Students' Aid Fund moves on, perhaps at a somewhat slower pace than is consistent with the amount it has to carry. If the

example of several of our own members, and, more especially, that of two other donors, were more frequently followed, I would gladly run the risk of trying your patience by a long recital of figures. Mr. Archibald Ramsden repeats his magnificent gift of £100 (Cheers), and Mr. Threlfall seems to take pleasure in rewarding himself for his great personal services in a somewhat unusual manner, inasmuch as that he yesterday most generously added another £100 to his previous handsome donation (Cheers). I know that I am only echoing the voices of my fellow-Committee men when I most gratefully acknowledge the exceptionally valuable services of our genial Chairman, Mr. Threlfall (Cheers), as well as those of Mr. Samuel Aitken, whose efforts in his dual capacity of Honorary Treasurer of the Academy and Honorary Secretary of the Associated Board are positively gigantic, alike in conception as in execution. Of such ungrudgingly-given aid, in such important and, I might say, uninviting work, it is quite impossible to over-estimate the value, not only to the Academy itself, but to the interests of our profession at large (Cheers). The presence here of so many students proves better than any words of mine how difficult it is to accomplish all to which we aspire. The old lady who is popularly supposed to have lived in a shoe, with her wild efforts to find house-room for all her children, is perhaps the best illustration of one of our anxieties to be found in history (Laughter). And until we are measured and fitted entirely anew we can only continue to ease the shoe where it pinches; and this we have again endeavoured to do by acquiring additional premises in Dering Street, which fact will materially add to the comfort of all concerned. Madam, before I conclude I would ask permission to take a last (fond) look at our young friends here. Over a few of them I must now abdicate that authority which causes them thus to groan (Laughter); but I sincerely hope that I am not parting with a tittle of the goodwill and esteem which they have persistently shown to me during the period of their musical wardship (Cheers). A great many of the most respected—I may safely say, famous—

names in the biography of English musicians belong to us by right. It is certainly not in the power of any of you to diminish that roll, but you can assuredly add to it. You enter the Academy, so to speak, as clay—very fine clay, I doubt not; you leave it as vessels—of graceful form and shape, I believe, bearing upon you still the marks of our potter's thumb—first-rate potters, I know. But the baking process, in the fierce heat and experience of public opinion, you have yet to undergo, and it is our earnest wish that you may bear it without—cracking! On our part, I may tell you this—that the record of the Academy shows on no page of its history that it ever lost sight of its worthy and prominent students. It has, on the contrary, invariably recognised (and sometimes in a very practical manner, too) and assisted their success with all its might. Therefore, I ask both those who come and those who go to remember that although our obligations towards you might—reasonably might—cease with your pupilage, we continue to follow with willing and keen eyes your individual careers; and, as it happened to the prophets of Baal, we “let none of you escape us.” (Cheers.) Your Royal Highness's patience must no longer be stretched. We have still in our ears the amiably-expressed and encouraging words spoken by the Prince of Wales this day twelve months ago; and that he may very speedily recover from the effects of his unfortunate mishap is the common prayer of us all. (Cheers.) Madam, your presence here to-day tells us that we have not forfeited any of the interest and support which the members of your House have been graciously pleased to lend to the Academy of Music. We have been taught that the continuance of this favour evidently rests alone with us, for we feel assured that it will not be withdrawn so long as we do not deviate from the straight line of honest purpose which the Academy has marked out for itself, and which it means to adhere to while it exists. (Cheers.)

The DUCHESS OF YORK was then conducted to the platform, from which the prizes were distributed, the principal being as follows: The Charles Lucas silver medal, for the composition of an *Andante*

and *Allegro* for pianoforte and string quartet, awarded to Percy Hilder Miles; the Walter Macfarren gold medals, for pianoforte playing, for the best rendering of pieces selected by the Committee, awarded to Elsie E. Horne and Bernard C. Flanders; the Parepa-Rosa gold medal, for the singing of a piece selected by the Committee, awarded to Edith M. Nutter; the Sterndale Bennett prize, for the playing of a pianoforte composition by Sir W. S. Bennett, selected by the Committee, awarded to Florence Dawes; the Llewelyn Thomas gold medal, for declamatory English singing exemplified in pieces selected by the Committee, awarded to Gertrude Drinkwater; the Heathcote Long prize, for the playing of a pianoforte piece selected by the donor, awarded to Cuthbert F. Whitemore; the Bonamy Dobree prize, for the playing of a violoncello piece selected by the Committee, awarded to Bertie Withers; the Evill prize, for declamatory English singing exemplified in pieces selected by the Committee, awarded to R. Whitworth Mitton; the Sainton-Dolby prize, for singing a piece selected by the Committee, awarded to Gertrude Drinkwater; the Rutson Memorial prizes, for clear enunciation of words and steadiness of intonation in singing pieces selected by the Committee, awarded to Gertrude Booth (contralto) and Reginald Chalcraft (bass); the Louisa Hopkins Memorial prize, for the playing of a pianoforte piece selected by the Committee, awarded to Marguerite Elzy; the Charles Mortimer prize, for the composition of a trio for female voices with pianoforte accompaniment, awarded to Charles H. W. Hickin; the Goldberg prize, for the best rendering of a composition selected by the Committee, awarded to Reginald Chalcraft; the Messrs. Hill and Sons' prize (a violin, with bow and case, of their own manufacture), awarded to Marjorie O. Hayward; the Robert Newman prize, for the playing of organ pieces selected by the Committee, awarded to Walter S. Vale; the Emile Sauret prize, for (a) the best rendering of a violin piece selected by the donor, and (b) playing at first sight, awarded to Edith Byford; the Dove prize, for general excellence, assiduity, and industry, awarded to

Stephen Champ; the Gilbert R. Betjemann gold medal, for operatic singing, awarded to R. Whitworth Mitton; the Charlotte Walters prizes, for elocution, for the best rendering of pieces selected by the Committee, awarded to Margaret Chatwin and William H. Bagnall; and the Ridley Prentice Memorial prize, for the best teaching by a sub-Professor, awarded to Annie M. Child.

Sir F. ABEL: I have the honour of proposing a vote of thanks to Her Royal Highness for her great kindness in undertaking the presentation of the honours which have been conferred on the successful students of the Academy. Her gracious act has greatly enhanced the happiness of the prize-winners to-day. (Cheers.) It has added much to the pleasure of their friends and fellow-students, and it has afforded great satisfaction to the Principal; to the Professorial Staff, to whom this day is always one of great pride and gratification; and to the members of the Governing Body and of the Committee of Management, who devote themselves and all their energies, heart and soul, to the success and prosperity of this old Academy of Music. The attendance of Your Royal Highness is but a fresh proof of the interest taken in music by all the members of the Royal Family of England, and of the active sympathy you have ever shown in the great work of the Academy.

Mr. THRELFALL: I have the honour, in the name of the Committee of Management and also of the students of the Royal Academy of Music, of seconding the vote of thanks to Her Royal Highness the Duchess of York.

The vote was carried by acclamation.

The National Anthem was then sung and the proceedings terminated.





Royal Academy of Music.

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Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

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ST. JAMES'S HALL,

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At Three p.m.

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1881

1881

Royal Academy of Music.

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❖ PROGRAMME. ❖



"AIR VARIÉE"—Pianoforte *Chaminade.*

Miss KATHLEEN APPLIN.

AIR ... "O my Harp Immortal" (*Sappho*) ... *Gounod.*

Miss MARY BOWMAKER.

"SLOW MOVEMENT" } —Pianoforte, Two Violins, Viola,
"RONDO" } and Violoncello *Percy Hilder Miles*
(Macfarren Scholar).

Miss MARGUERITE ELZY, Messrs. PERCY H. MILES, S. V. SHEA,
LIONEL TERTIS, and BERTIE WITHERS.

AIR, "Come, Margarita, come" (*Martyr of Antioch*) ... *Sullivan.*

Mr. WILLIAM R. MAXWELL.

"BALLADE" } —Violin { *Dvořák.*
"MOTO PERPETUO" } { *Edward German.*

Miss MAUD HORNE.

SIX QUARTETS (Op. 112) *Brahms.*

Miss ETHEL M. WOOD, Mrs. JULIA FRANKS,
Mr. WHITWORTH MITTON, and Mr. ROBERT RADFORD.

"ÉTUDES SYMPHONIQUES"—Pianoforte *Schumann.*

Mr. CLAUDE F. POLLARD.

LIED "Die Beiden Grenadiere" *Schumann.*

Mr. H. WILLIS STANLEY.

"ADAGIO" } Sonata in A—Violoncello *Boccherini.*
"ALLEGRO" }

Mr. R. V. TABB.

DUET "Who art thou?" (*La Gioconda*) *Ponchielli.*

Miss GERTRUDE DRINKWATER and Miss JANE SPICER.

"SUITE" in G major *Christopher Wilson*
(ex-Student, Mendelssohn Scholar).

THE ENSEMBLE CLASS.



PROGRAMME.

MONDAY, NOVEMBER 14, 1898.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
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“AIR VARIÉE”—Pianoforte *Chaminade.*
MISS KATHLEEN APPLIN.

AIR ... “O my Harp Immortal” (*Sappho*) ... *Gounod.*
MISS MARY BOWMAKER.

WHERE wake I? Ah! yes, remembrance rises,
All that gave my life its sweetness is no more.
For me, alas! henceforth is left but night eternal,
Wherein this heart shall rest evermore from its pain.
O my harp immortal,
Harp! that through days of pain,
Midst all my woes still faithful,
Soothedst them e'er with plaintive strain.
Vain would thy dulcet murmur
Aid me still to endure,
Ne'er more thy pow'r shall charm;
This last cruel wound,
This last wound is to death—
Nought but oblivion can end my despair.
Farewell! O Sun! too glorious!
Thou goest into the deep,
I, too, beneath the billow,
Sink to eternal sleep.
Morrow, in joy returning,
Phaon, for thee will dawn;
Heedless of me, departed,
Thy gaze shall hail the morn.
Open thee, bitter gulf,
I sink to sleep evermore 'neath the sea.

“ SLOW MOVEMENT ” } —Pianoforte, Two Violins, Viola,
 “ RONDO ” } and Violoncello, *Percy Hilder Miles*
 (Macfarren Scholar).

MISS MARGUERITE ELZY, MESSRS. PERCY H. MILES,
 S. V. SHEA, LIONEL TERTIS, AND BERTIE WITHERS.

AIR, “ Come, Margarita, come ” (*Martyr of Antioch*) *Sullivan.*

MR. WILLIAM R. MAXWELL.

WHERE is the crown and palm-like grace of all,
 The sacred virgin Priestess, Margarita?
 Come, Margarita, come.

Come, Margarita, come,
 Come in thy zoneless grace,
 Take thine appointed place
 And strike thy holy lyre of silver string :
 Come, Margarita, come !

Come, Margarita, come ;
 For this delay of thine
 Thou wilt the fairer shine—
 Even as a late long-look'd-for flower in Spring
 Come, Margarita, come !

Come, Margarita, come !
 For when her living lyre outsings,
 The shamed birds do fold their wings,
 And all upon whose ear it falls
 Stand, breathless as the list'ning walls,
 That, as they tower in space above,
 Themselves seem touched to light and love !
 Come, Margarita, come !

“BALLADE ”
 “MOTO PERPETUO ” } — Violin ... { *Dvořák.*
Edward German.

MISS MAUD HORNE.

SIX QUARTETS (Op. 112) *Brahms.*

MISS ETHEL M. WOOD, MRS. JULIA FRANKS,
 MR. WHITWORTH MITTON, AND MR. ROBERT RADFORD.

SEHNSUCHT.

ES rinnen die Wasser Tag und Nacht,
 Deine Sehnsucht wacht.

Du gedenkest der vergangenen Zeit,
 Die liegt so weit.

Du siehst hinaus in den Morgenschein
 Und bist allein.

NÄCHTENS.

NÄCHTENS wachen auf die irren,
 Lügenmäch't'gen Spukgestalten,
 Welche deinen Sinn verwirren.

Nächtens ist im Blumengarten
 Reif gefallen, dass vergebens
 Du der Blumen würdest warten.

Nächtens haben Gram und Sorgen
 In dein Herz sich eingenistet,
 Und auf Thränen blickt der Morgen.

VIER ZIGEUNERLIEDER.

I.

HIMMEL strahlt so helle und klar,
Heller strahlt mir dein Augenpaar.

Du meine Rose, mir in's Auge blick',
Dass ich dich segne in meinem Glück.

Vöglein's Lied so leiblich erklingt,
Süsses Lied mir mein Liebchen singt.

Sonne küsst das ganze Erdenrund,
Heisser küsst mich dein Rosenmund.

II.

ROTHE Rosenknospen künden schon des Lenzes Triebe.
Rosen rothe Wangen deuten Mädchens erste Liebe.

Kleiner rother Vogel, flieg' herab zur rothen Rose!
Bursche geht zum ros'gen Mädchen kosen.

III.

BRENN-NESSEL steht an Weges Rand,
Neider und Feinde hab' ich in Stadt und Land.

Neidet, hasst, verleumdet, doch das bringt mir keine Noth.
Wenn mir nur mein süsses Liebchen treu beibt bis zum Tod.

IV.

LIEBE Schwalbe, kleine Schwalbe,
Trage fort mein kleines Briefchen!
Flieg' zur Höhe, fliege schnell aus,
Flieg' hinein in Liebchens Haus!

Fragt man dich : woher du kommest,
Wessen Bote du geworden, sag :
Du komm'st vom treu'sten Herzen,
Das vergeht in Trennungs schmerzen.

“ÉTUDES SYMPHONIQUES”—Pianoforte ... *Schumann.*

MR. CLAUDE F. POLLARD.

LIED ... “Die Beiden Grenadiere” ... *Schumann.*

MR. H. WILLIS STANLEY.

MACH Frankreich zogen zwei Grenadier,
Die waren in Russland gefangen.
Und als sie kamen in's deutsche Quartier,
Sie liessen die Köpfe hängen.

Da hörten sie beide die traurige Mähr',
Dass Frankreich verloren gegangen,
Besiegt und geschlagen das tapfere Heer,
Und der Kaiser, der Kaiser gefangen!

Da weinten zusammen die Grenadier,
Wohl ob der kläglichen Kunde;
Der Eine sprach “Wie weh wird mir,
Wie brennt meine alte Wunde.”—

Der And're sprach: “Das Lied ist aus,
Auch ich möcht' mit dir sterben,
Doch hab' ich Weib und Kind zu Haus,
Die ohne mich verderben.”

“Was schert mich Weib, was schert mich Kind,
Ich trage weit bess'res Verlangen,
Lass sie betteln gehn, wenn sie hungrig sind,
Mein Kaiser, mein Kaiser gefangen!

“Gewähr' mir, Bruder, eine Bitt',
Wenn ich jetzt sterben werde,
So nimm meine Leiche nach Frankreich mit,
Begrab' mich in Frankreichs Erde;

“Das Ehrenkreuz am rothen Band
Sollst du aufs Herz mir legen,
Die Flinte gieb mir in die Hand,
Und gürt' mir um den Degen.

“ So will ich liegen und horchen still,
Wie eine Schildwach' im Grabe,
Bis einst ich höre Kanonen gebrüll,
Und wiehernder Rosse Getrabe ;

“ Dann reitet mein Kaiser wohl über mein Grab,
Viel Schwerter klirren und blitzen,
Dann steig' ich gewaffnet hervor aus dem Grab,
Mein Kaiser, mein Kaiser zu schützen ! ”

“ ADAGIO ”
“ ALLEGRO ” } Sonata in A—Violoncello ... *Boccherini.*

MR. R. V. TABB.

DUET ... “ Who art thou ? ” (*La Gioconda*) *Ponchielli.*

GIOCONDA—MISS GERTRUDE DRINKWATER.

LAURA—MISS JANE SPICER.

Gio. **A**ND an anathema !

Laura. Ah ! Who art thou ?

Gio. Who am I, ask you ?
I'm a shadow for thee waiting,
And my name is Vengeance—
I adore the man thou lovest—

Laura. Heav'n !

Gio. There impatiently I waited,
Like a wild brute in its cavern.
Ah ! the fury superhuman
Of my wrath invades my pulses !
Thou would'st fly ?
With love thou'rt thrilling ?
Thou would'st fly ?
Say, joyous rival ?
Yes ! the sailyards and the rudder ready are,—
'Tis well, 'tis well,
Go ! Go ! I bid thee—

Laura. Rage appalling !

Gio. Ah ! thou dost fear me !
Yet can'st dare to speak of loving yonder hero ?

Laura. I love him with purer love than thine—

Gio. Blasphemer !

Laura. Thou liest !
Him I love as the light of creation,
As the air that new life and strength brings me !
As the dream that celestial and blessed
Brought me my first tender sigh !

Gio. Ah ! And I love him as the lion loves fresh blood,
And as the whirlwind its flight,
As the sunbeams love the hilltops,
The seabird yonder ocean depths, and eagles the sun—

Laura. While his sweet kisses greet me,
All the terrors of death, pallid death, I defy.

“SUITE ” in G major *Christopher Wilson*
(ex-Student, Mendelssohn Scholar).

THE ENSEMBLE CLASS.

CONDUCTOR OF THE ENSEMBLE CLASS—

MR. EMILE SAURET, HON. R.A.M.

PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-one Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

DOVE SCHOLARSHIP for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 23.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

+ With respect to the subjects in Italics, see p. 22

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1898-9.

Michaelmas Term began on Monday, 26th September, and closes on Saturday, 17th December.

Lent Term begins Thursday, 5th January, 1899, and closes Wednesday, 29th March, 1899.

Midsummer Term, begins on Monday, 1st May, and closes on Saturday, 22nd July, 1899.

ENTRANCE EXAMINATIONS, 1898-9.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 22nd September, at 10.

For the Michaelmas Half-Term, Thursday, 3rd November, at 2.

For the Lent Term, Monday, 2nd January, at 11.

For the Lent Half-Term, Monday, 13th February, at 2.

For the Midsummer Term, Thursday, 27th April, at 2.

For the Midsummer Half-Term, Thursday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 23rd July, 1898. The last day for completion of the entry by payment of Final Fee is Wednesday, 31st August, 1898.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

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On Thursday, December 15th, 1898,

At Three p.m.

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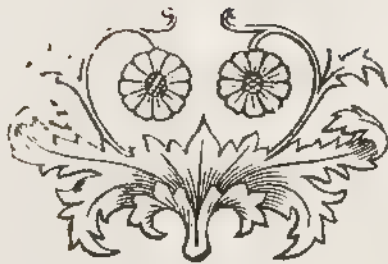
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CONCERT

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❖ PROGRAMME. ❖



OVERTURE (MS.) ... "In May" ... *Garnet W. Cox*
(STUDENT).

AIR ... "Where'er you walk" (*Semele*) ... *Handel.*

MR. C. MURRAY RUMSEY.

ANDANTE AND FINALE from Concerto, Op. 32—Violin ... *Mackenzie.*

MR. PERCY HILDER MILES
(Macfarren Scholar).

SCENA ... "Ocean, thou mighty monster" (*Oberon*) ... *Weber.*

MISS ENRIQUETA CRICHTON.

CONCERTO in E flat—Pianoforte *Liszt.*

MISS MARGUERITE ELZY.

THREE SACRED PIECES* { "Stabat Mater"
"Laudi Alla Vergine"
"Te Deum" } *Verdi.*

(First performance in London.)

SOLOISTS—MRS. WALES, MISSES ETHEL WOOD, KELYN WILLIAMS,
JULIA FRANKS, AND MARGARET NUTTER.

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THE PIANOFORTE BY MESSRS. S. & P. ERARD.



PROGRAMME.

THURSDAY, DECEMBER 15, 1898.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

OVERTURE (MS.) ... "In May" ... Garnet W. Cor
(STUDENT).

The honeysuckle round the porch has woven its wavy bow'rs,
And by the meadow trenches blow the faint, sweet cuckoo flowers!
Tennyson.

AIR ... "Where'er you walk" (*Semele*) ... Handel.
MR. C. MURRAY RUMSEY.

WHERE'ER you walk,
Cool gales shall fan the glade,
Trees where you sit,
Shall crowd into a shade;
Where'er you tread,
The blushing flow'rs shall rise,
And all things flourish
Where'er you turn your eyes.

ANDANTE AND FINALE from Concerto, Op. 32—Violin
Mackenzie.
MR. PERCY HILDER MILES
(Macfarren Scholar).

SCENA ... "Ocean, thou mighty monster" (*Oberon*) ... *Weber*.

Miss ENRIQUETA CRICHTON.

OCEAN! thou mighty monster, that liest curled
 Like a green serpent round about the world,—
 To musing eye thou art an awful sight,
 When calmly sleeping in the morning light;
 But when thou risest in thy wrath, as now,
 And fling'st thy folds around some fated prow,
 Crushing the strong ribb'd bark as 'twere a reed,
 Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
 Through the gloom their white foam flinging;
 And the breakers, sullen dashing,
 In mine ear hope's knell is ringing.
 But lo! methinks a light is breaking
 Slowly o'er the distant deep,
 Like a second morn awaking
 Pale and feeble from its sleep.

Brighter now, behold 'tis beaming!
 On the storm whose misty train
 Like some shatter'd flag is streaming,
 Or a wild steed's flying mane.
 And now the sun bursts forth,
 The wind is lulling fast,
 And the broad wave
 But pants from fury past.

Cloudless o'er the blushing water
 Now the setting sun is burning,
 Like a victor, red with slaughter,
 To his tent in triumph turning.
 Ah, perchance these eyes may never
 Look upon its light again,
 Fare thee well, bright orb, for ever,
 Thou for me wilt rise in vain!

But what gleams so white and fair,
 Heaving with the heaving billow?
 'Tis a sea-bird, wheeling there,
 O'er some wretch's wat'ry pillow.
 No, it is no bird, I mark,
 Joy, it is a boat! a sail!
 And yonder rides a gallant bark
 Unimpaired by the gale!

O, transport! my Huon! haste down to the shore;
 Quick for a signal this scarf shall be wav'd.
 They see me! they answer! they ply the strong oar,
 Huon, my husband, my love, we are sav'd!

CONCERTO in E flat—Pianoforte* *Liszt.*

MISS MARGUERITE ELZY.

THREE SACRED PIECES† { “Stabat Mater”
 “Laudi Alla Vergine” } *Verdi.*
 “Te Deum”

(First performance in London.)

THE CHOIR AND ORCHESTRA.

“STABAT MATER.”

In the Roman Catholic Church the “Stabat Mater” is sung on the “Feasts of the Seven Dolours of our Lady” (Friday in Passion Week and the third Sunday in September). The poem is believed to have been written towards the end of the thirteenth century by Jacobus de Benedictus (who died in 1306), and is considered one of the finest examples of mediæval Latin verse of the kind known as “Proses” or “Sequences”—so called because their rhythm depends upon “accent” and not, as with classical poetry, upon “quantity.” The beauty of the poem and its wealth of emotional

* THE PIANOFORTE BY MESSRS. S. & P. ERARD.

† BY PERMISSION OF MESSRS. RICORDI.

suggestion have made it a universal favourite with composers, and we possess a great number of fine settings of it in consequence. Among the most successful and celebrated may be named those by Josquin des Prés (written in 1480), Palestrina, Pergolesi, Haydn, Steffani, Clari, Astorga, Rossini, Dvořák, Henschel, and, of course, that now to be heard.

After three bars, in which only the key-note and its fifth are heard, the voices enter, in unison, on the poignant interval so long forbidden by theorists—the “augmented fourth” :—

No. 1. Sta-bat Ma - ter do - lo - ro - sa, Jux-ta cru-cem la-cry -




- mo - sa, Dum pen - de - bat Fi - li - us.



wailing chromatic passages are prominent in the next two stanzas—particularly at the words “*Cujus animam*” and “*O quam tristis.*” Then the basses sing alone:—

No. 2.



Quæ mœ - re - bat et do - le - bat, Pi - a Ma - ter, dum vi - de - bat,

while the orchestra develops an ascending chromatic and syncopated figure with beautiful effect. An exquisite setting (in full rich harmony, involving much modulation) of "Quis est homo," &c., follows, and the music then assumes a more dramatic style. In the orchestra appears an important figure :—

No. 3.

which, with the voices, works up to a climax at the words "Et flagellis subditum." In striking contrast is the next passage:—

No. 4. Vi - dit su - um dul - cem Na - tum &c.

which ends with a brief orchestral interlude, modulating to B major, in which key the voices (unaccompanied) sing a hymn-like setting of the next three stanzas:—

No. 5.

E - ia Ma - ter, fons a - mo - ris, Me sen -
ti - re vim do - lo - ris &c.

The orchestral figure shown in Ex. 3 is heard again in the music to "Sancta Mater," and then at "Tui nati" appears a new theme, entrusted to the altos:—

No. 6.

Tu - i Na - ti . . vul - ne - ra - ti, Tam di - gna - ti pro me
pa - ti, Poe - nas me - cum di - vi - de.

Development of this melody extends through six stanzas of the poem, its close becoming more disturbed, until, at the words "Flammis," it reaches a climax of intensity and immediately subsides to an awe-stricken unison on "Per te, Virgo," and the lines that follow. The final section begins preludially and Verdi then presents this striking progression of chords—

No. 7.

Fac ut a - ni - mae do - ne - tur, Pa - ra - di - si, &c.
Fac ut a - ni - mae do - ne - tur, Pa - ra - di - si, &c.

shortly after the close of which the music, with a reminiscence on the orchestra of the opening bars of No. 1, comes to an end.

E. F. JACQUES.

STABAT mater dolorosa,
Juxta crucem lacrymosa,
Dum pendebat Filius.

Cujus animam gementem
Constritantem et dolentem
Per transivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

Quæ mœrebat et dolebat,
Pia Mater, dum videbat
Nati pœnas inclyti.

Quis est homo, qui non fleret,
Matrem Christi si videret
In tanto supplicio?

Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

Pro peccatis suæ gentis,
Vidit Jesum in tormentis.
Et flagellis subditum.

Vidit suum dulcem Natum
Moriendo desolatum,
Dum emisit spiritum.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui Nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixero.

Iuxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum præclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Fac, ut portem Christi mortem,
Passionis fac consortem.
Et plagas recolere.

Fac me plagis vulnerari,
Fac me crucem inebriari.
Et cruore Filii.

Flammis ne urar succensus,
Per te, Virgo, sim defensus,
In die judicii.

Christe, cum sit hinc exire,
Da per matrem me venire
Ad palmam victoriæ.

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria. Amen.

“ LAUDI ALLA VERGINE.”

QUARTET (UNACCOMPANIED).

MISSSES ETHEL WOOD, KELYN WILLIAMS,
JULIA FRANKS, AND MARGARET NUTTER.

VERGINE madre, figlia del tuo Figlio,
Umile ed alta più che creatura,
Termine fisso d' eterno consiglio,
Tu se' colei che l' umana natura
Nobilitasti, sì che 'l suo Fattore
Non disdegnò di farsi sua fattura.
Nel ventre tuo si raccese l' amore,
Per lo cui caldo nell' eterna pace
Consì è germinato questo fiore.
Qui se' a noi meridiana face
Di caritate, e giuso, in tra i mortali,
Se' di speranza fontana vivace.
Donna, se' tanto grande, e tanto vali,
Che qual vuol grazia, ed a te non ricorre,
Sua disianza vuol volar senz' ali.
La tua benignità non pur soccorre
A chi dimanda, ma molte fiate
Liberamente al dimandar precorre.
In te misericordia, in te pietate,
In te magnificenza, in te s'aduna
Quantunque in creatura è di bontate.
Amen. Amen.

“ TE DEUM.”

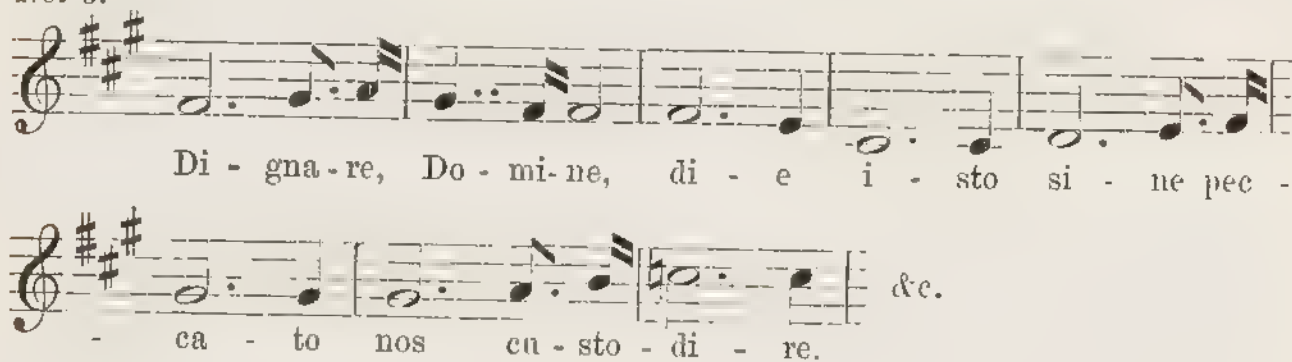
(DOUBLE CHORUS, SOPRANO SOLO, AND ORCHESTRA.)

SOLO—MRS. IDA WALES.

In a note at the head of the “ Te Deum,” Verdi directs that the piece should, in spite of occasional *rallentandos* and *accelerandos* (made for the sake of expression), be performed throughout at the same speed. It is begun by the basses of the first choir who give

“Per singulos dies” orchestra and voices again proceed to deal with Nos. 2 and 3. A change of key introduces yet a fresh theme—

No. 6.



The words “Miserere nostri,” &c., are treated antiphonally. After a climax the solo soprano enters, dialoguing with the first phrase of Ex. 2, as follows—

No. 7.



An outburst of the whole choir on the last uttered words, and a few chords played very softly, bring this noble work to an end.

E. F. JACQUES.

TE Deum laudamus,
 Te Dominum confitemur.
 Te æternum Patrem omnis terra veneratur.
 Tibi omnes Angeli,
 Tibi cœli et universæ Potestates:
 Tibi cherubim et seraphim incessabili voce proclamant:
 Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
 Pleni sunt cœli et terra majestatis gloriæ tuæ.
 Te gloriosus Apostolorum chorus;
 Te Prophetarum laudabilis numerus;
 Te Martyrum candidatus laudat exercitus;
 Te per orbem terrarum sancta confitetur Ecclesia.
 Patrem immensæ majestatis;
 Venerandum tuum verum et unicum Filium;
 Sanctum quoque Paraclitum Spiritum.

Tu, Rex gloriæ, Christe,
 Tu Patris sempiternus es Filius.
 Tu ad liberandum suscepturus hominem non horruisti
 Virginis uterum.
 Tu, devicto mortis aculeo, aperuisti credentibus regna
 cœlorum.
 Tu ad dexteram Dei sedes in gloria Patris
 Judes crederis, esse venturus.
 Te ergo, quæsumus tuis famulis subveni, quos pretioso
 Sanguine redemisti.
 Æterna fac cum Sanctis tuis in gloria numerari.
 Salvum fac populum tuum, Domine, et benedic hæreditati
 tuæ ;
 Et rege eos, et extolle illos usque in æternum.
 Per singulos dies benedicimus te ;
 Et laudamus nomen tuum in sæculum, et in sæculum
 sæculi.
 Dignare, Domine, in die isto, sine peccato nos custodire.
 Miserere nostri, Domine, miserere nostri.
 Fiat misericordia tua, Domine, supernos, quemadmodum
 speravimus in te,
 In te speravi ; non confundar in æternum,
 In te, Domine, in te speravi.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-one Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 33), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 27.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 26.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 24, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 25 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1898-9.

Michaelmas Term began on Monday, 26th September, and closes on Saturday, 17th December.

Lent Term begins Thursday, 5th January, 1899, and closes Wednesday, 29th March, 1899.

Midsummer Term, begins on Monday, 1st May, and closes on Saturday, 22nd July, 1899.

ENTRANCE EXAMINATIONS, 1898-9.

Entrance Examinations will be held :—

For the Michaelmas Term, Thursday, 22nd September, at 10.

For the Michaelmas Half-Term, Thursday, 3rd November, at 2.

For the Lent Term, Monday, 2nd January, at 11.

For the Lent Half-Term, Monday, 13th February, at 2.

For the Midsummer Term, Thursday, 27th April, at 2.

For the Midsummer Half-Term, Thursday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 21.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. . REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27.9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 23rd July, 1898. The last day for completion of the entry by payment of Final Fee is Wednesday, 31st August, 1898.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

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❖ PROGRAMME. ❖

❖

PRELUDE AND FUGUE in C minor—Organ *Mendelssohn.*

MR. LEONARD HART.

RECIT. "Armida, dispietata" }
 AIR "Lascia ch' io pianga" } (*Rinaldo*) *Handel.*

MISS EDITH NUTTER.

ADAGIO } From Sonata in E minor (Op. 137)—
 INTRODUCTION AND FUGUE } Organ *Merkel.*

MR. H. VINCENT READ.

"SALVE REGINA" (Op. 11), for Solo and Chorus of Female Voices
Gernsheim.

SOLO—MISS ETHEL M. WOOD.

"PRÆLUDIUM" }
 "CANZONE" } Suite for Violin and Organ (Op. 166)
 "MOTO PERPETUO" } *Rheinberger.*

MR. E. SPENCER DYKE AND MR. WALTER S. VALE.

SONATA (Op. 28)—Organ *Edward Elgar.*

Allegro maestoso. Allegretto. Andante espressivo. Presto.

MR. GEORGE D. CUNNINGHAM.

AIR "My heart ever faithful" *Bach.*

MISS SARAH A. GOMERSALL.

VIOLIN OBBLIGATO—MISS ELSIE SOUTHGATE.

ANDANTE AND VARIATIONS WITH FINALE FUGATO—Organ ... *Smart.*

MR. ERNEST READ.

PART-SONGS ... { "You spotted snakes" *G. A. Macfarren.*
 { "Where the honey-bee goes" ... *Smart.*

THE SELECT CHOIR.

"TOCCATA" from Fifth Symphony—Organ *Widor.*

MR. WELTON HICKIN.

CONDUCTOR OF THE SELECT CHOIR—

MR. HENRY R. EYERS, F.R.A.M.



THE PIANOFORTE BY MESSRS. S. & P. ERARD.



PROGRAMME.

THURSDAY, FEBRUARY 9, 1899.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

PRELUDE AND FUGUE in C minor—Organ ... Mendelssohn.

MR. LEONARD HART.

RECIT. ... "Armida, dispietata" }
AIR ... "Lascia ch' io pianga" } (Rinaldo) ... Handel.

MISS EDITH NUTTER.

RECIT.

ARMIDA, dispietata colla forza d' abisso
Rapimmi al caro ciel di miei contenti.
E qui, con duolo eterno,
Vivo mi tiene, in tormento so inferno.
Signor, deh! per pietà lascia mi piangere.

AIR.

LASCIA ch' io pianga
La cruda sorte.
E che sospiri la libertà.
Il duolo infranga
Questa ritorte
De miei martiri sol per pietà.

"SALVE REGINA" (Op. 11), for Solo and Chorus of
Female Voices *Gernsheim.*

SALVE regina, salve, mater misericordiae,
Vita dulcedo et spes nostra, salve.
Ad te clamamus exules filii Evae,
Ad te suspiramus gementes et flentes in lacrymum valle.
Eja ergo advocata nostra,
Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui.
Nobis post hoc exilium ostende.
O clemens, o pia, o dulcis virgo Maria!

“PRÆLUDIUM”
 “CANZONE”
 “MOTO PERPETUO” } Suite for Violin and Organ (Op. 166)
Rheinberger.

SONATA (Op. 28)—Organ *Edward Elgar.*

MR. GEORGE D. CUNNINGHAM.

AIR "My heart ever faithful" *Bach.*

MISS SARAH A. GOMERSALL.

VIOLIN OBBLIGATO—MISS ELSIE SOUTHGATE.

MY heart ever faithful,
Sing praises, be joyful,
Thy Saviour is near.

Away with complaining,
Faith ever maintaining,
My Saviour is here.

My heart ever faithful,
Sing praises, be joyful,
Thy Saviour is here.

ANDANTE AND VARIATIONS WITH FINALE FUGATO—

Organ *Smart.*

MR. ERNEST READ.

PART-SONGS ... { "You spotted snakes" *G. A. Macfarren.*
 { "Where the honey-bee goes" ... *Smart.*

THE SELECT CHOIR.

YOU spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind worms, do no wrong;
Come not near our fairy queen;
Philomel, with melody
Sing in our sweet lullaby,
Lulla, lulla, lulla, lullaby.
Never harm, nor spell, nor charm,
Come our lovely lady nigh;
So good-night, with lullaby.

Weaving spiders come not here,
 Hence, you long-legg'd spinners, hence ;
 Beetles black, approach not near ;
 Worm nor snail do no offence.
 Philomel, with melody
 Sing in our sweet lullaby,
 Lulla, lulla, lulla, lullaby.
 Never harm, nor spell, nor charm,
 Come our lovely lady nigh ;
 So good-night, with lullaby.

WHERE the honey-bee goes all day,
 How sweet are the long sunny hours,
 With no fear of losing his way
 'Mong beautiful, beautiful flow'rs.
 Away o'er the green shining hill,
 Away by the fleet silver stream,
 In the woods where the breezes are still,
 And the shadows are wrapt in a dream.

Where the honey-bee goes all day,
 Till the golden twilight is come,
 And the first star of eve seems to say
 "Come, honey-bee, back to thy home,
 Away from thy day of delight,
 For toil seems delight unto thee ;
 With the world go to slumber all night,
 Till the morning, thou glad honey-bee."

"TOCCATA" from Fifth Symphony—Organ *Widor.*
 MR. WELTON HICKIN.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-one Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
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- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
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- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
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LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 19.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 18.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 16, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 17 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1898-9.

Michaelmas Term began on Monday, 26th September, and closed on Saturday, 17th December.

Lent Term began Thursday, 5th January, 1899, and closes Wednesday, 29th March, 1899.

Lent Half-Term begins Thursday, 16th February, 1899.

Midsummer Term begins on Monday, 1st May, and closes on Saturday, 22nd July, 1899.

ENTRANCE EXAMINATIONS, 1898-9.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 22nd September, at 10.

For the Michaelmas Half-Term, Thursday, 3rd November, at 2.

For the Lent Term, Monday, 2nd January, at 11.

For the Lent Half-Term, Monday, 13th February, at 2.

For the Midsummer Term, Thursday, 27th April, at 2.

For the Midsummer Half-Term, Thursday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 23rd July, 1898. The last day for completion of the entry by payment of Final Fee is Wednesday, 31st August, 1898.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a
Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion,
 to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	£	s.	d.
Alma Mater Male Voice Choir	50	0	0
Anonymous, per Secretary	5	5	0
Chapman, Spencer, Esq.	6	1	0
Corder, F., Esq., F.R.A.M.	52	10	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	1	1	0
Dobree, Bonamy, Esq.	2	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	10	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	1	1	0
Macfarren, Sir G. A. (deceased)	2	2	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	5	5	0
Mackenzie, Sir Alexander C., Mus.D.	1	1	0
Mallam, Dalton, Esq.	100	0	0
Margetson, Stewart, Esq.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	2	2	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	52	10	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	3	3	0
Ramsden, Archibald, Esq.	1	1	0
Ramsden, Archibald, Esq. (2nd donation)	105	0	0
Renshaw, J., Esq.	100	0	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	1	1	0
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	62	10	2
Sparrow, Chas. E., Esq.	200	0	0
Threlfall, Thomas, Esq.	3	14	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Walters, Miss Charlotte	105	0	0
White, His Honour Judge F. Meadows	10	10	0
	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Arnold, Frank, Esq., A.R.A.M.	6	0	0
Buckle, J., Esq.	3	3	0
Cummings, Rd., Esq., A.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
King, F., Esq., Hon. R.A.M.	14	0	0
Mackway, Walter, Esq., A.R.A.M.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Oswald, Arthur, Esq., F.R.A.M.	12	12	0
Schloesser, A., Esq., Hon. R.A.M.	18	18	0
Thompson, Arthur, Esq., F.R.A.M.	2	2	0
Webbe, Septimus, Esq., A.R.A.M.	6	6	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN...	105	0	0			
H.R.H. THE PRINCE OF WALES ...	10	10	0			
H.R.H. THE PRINCESS OF WALES ...	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. ...	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Aitken, Samuel, Esq. ...	5	5	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M. ...	1	1	0			
Albert, B., Esq. ...	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle) ...	1	1	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Bambridge, G. E., Esq., A.R.A.M. ...	1	1	0			
Bampfylde, F. W. W., In memory of ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M. ...	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1	0			
Bloomfield, Lady ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Bowen, Edward, Esq. ...	3	3	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
Broadwood & Sons, Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
Broxholme, Mrs. Fred. G. ...				26	6	0
Burnett, A., Esq., Hon. R.A.M. ...	1	1	0			
Buthin, E. Fox, Esq., ...	1	1	0			

						Annual Subscriptions.	Donations or Life Subscriptions.
						£ s. d.	£ s. d.
Cater, J. J., Esq.	...	...	...	...	...	1 1 0	
Chappell & Co., Messrs.	...	...	...	...	...	5 5 0	
Chitty, The Right Hon. Lord Justice	...	...	...	...	...		52 10 0
Clapshaw, Miss Amy C. G., A.R.A.M.	...	...	...	...	...	1 1 0	
Cliburn, Mrs. Irene Ware, A.R.A.M.	...	...	...	...	...	1 1 0	
Cobb, Gerard F., Esq., M.A.	...	...	...	...	...	1 1 0	
Collard & Collard, Messrs.	...	...	...	...	...	5 5 0	
Copland, Charles, Esq., A.R.A.M.	...	...	...	...	...	1 1 0	
Corder, F., Esq., F.R.A.M.	...	...	...	...	...	1 1 0	
Cox, F. R., Esq., F.R.A.M. (deceased)	...	...	...	...	...		2 2 0
Crowe, Mrs. George	...	...	...	...	...	1 1 0	
Cummings, Richard, Esq., A.R.A.M.	...	...	...	...	...	1 1 0	
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	...	...	...	...	...	1 1 0	
Curtis, Miss Alice, L.R.A.M.	...	...	...	...	...	1 1 0	
Davenport, F. W., Esq., Hon. R.A.M.	...	...	...	...	...	1 1 0	
Davies, Ben, Esq., A.R.A.M.	...	...	...	...	...	1 1 0	
Davies, Miss Jessie, A.R.A.M.	...	...	...	...	...	1 1 0	
Davies, Mrs. Mary, F.R.A.M.	...	...	...	...	...	1 1 0	
Davies, Mrs. M. Read	...	...	...	...	...	1 1 0	
De Munck, Chev. Ernest, Hon. R.A.M.	...	...	...	...	...	1 1 0	
Dewar, Professor James, LL.D., F.R.S.	...	...	...	...	...	1 1 0	
Dixon, Miss E. J.	...	...	...	...	...	1 1 0	
Dobbie, R., Esq.	...	...	...	...	...	2 2 0	
Dobree, Bonamy, Esq.	...	...	...	...	...	5 5 0	5 5 0
Drewett, Edwin, Esq.	...	...	...	...	...	1 1 0	
Dudley, The Right Hon. The Earl of (deceased)	...	...	...	...	...		105 0 0
Edwin Ashdown, Ltd., Messrs.	...	...	...	...	...	5 5 0	
Erard & Co., Messrs.	...	...	...	...	...	5 5 0	
Evill, Henry, Esq.	...	...	...	...	...	1 1 0	
Eyers, H. R., Esq., F.R.A.M.	...	...	...	...	...	1 1 0	
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M.	...	...	...	...	...	1 1 0	
Farren, Wm., Esq.	...	...	...	...	...	1 1 0	
Ferrari, Miss F. J.	...	...	...	...	...	1 1 0	
Finch, Mrs. A.	...	...	...	...	...	1 1 0	
Fitch, Fredk. Geo., Esq.	...	...	...	...	...	3 3 0	
Fitton, Walter, Esq., A.R.A.M.	...	...	...	...	...	1 1 0	
Flack, Mrs. W. J.	...	...	...	...	...	1 1 0	
Fleming, Miss Fannie	...	...	...	...	...	1 1 0	
Gibson, Alfred, Esq.	...	...	...	...	...	1 1 0	
Glenesk, Lord	...	...	...	...	...		12 12 0
Godfrey, Miss Margaret, A.R.A.M.	...	...	...	...	...	1 1 0	
Goetz, Ludovic, Esq.	...	...	...	...	...		1 1 0
Goldsmid, Louisa, Lady	...	...	...	...	...	2 2 0	5 0 0
Goldsmiths' Company	...	...	...	...	...		50 0 0
Goldsmiths' Company (2nd donation)	...	...	...	...	...		100 0 0
Goldsmiths' Company (3rd donation)	...	...	...	...	...		50 0 0

						Annual Subscriptions.			Donations or Life Subscriptions		
						£	s.	d.	£	s.	d.
Green, Richard, Esq.	1	1	0			
Greenhill, Miss Edith O., A.R.A.M.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company				5	0	0
Gwyn, Frank M., Esq.	1	1	0			
Hailstone, Mrs.				12	12	0
Hann, W. H., Esq.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	1	1	0			
Haynes, Battison, Esq.	1	1	0			
Hazard, Miss Ada, A.R.A.M.	1	1	0			
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
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Allegro ma non troppo. Lento. Molto vivace. Finale—Vivace ma non troppo.

MISS NETTIE ATKINSON, MISS IRENE PENSO, MISS MAUD PHILLIPS,
AND MISS ETHEL L. PETTIT.

* PIANOFORTE BY MESSRS. BECHSTEIN.

SONGS (MSS.) ... { "On a faded Violet"
"Good Night"
"The Rose" } ... *Mabel E. Colyer*
(Potter Exhibitioner).

MISS GERTRUDE DRINKWATER.

ANDANTE } Sonata in G—Violin and Pianoforte *Grieg.*
FINALE }

MR. STEPHEN CHAMP AND MISS ELSIE HORNE
(Thalberg Scholar).

RECIT. AND AIR, "Oh, my heart is weary" (*Nadeschda*)
Goring Thomas.

MISS M. ELVIRA JONES.

"POLONAISE" in A flat—Pianoforte* *Chopin.*

MISS REGINA DRUIFF
(Liszt Scholar).

SONG (MS.)... "The Voice of Music"—Tenor Solo with
Accompaniment for Strings, Harp, and Drums
Adam von Ahn Carse
(Macfarren Scholar).

MR. W. R. MAXWELL.



PROGRAMME.

MONDAY, FEBRUARY 20, 1899.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

In Memoriam
THE RIGHT HON. SIR JOSEPH WILLIAM CHITTY, VICE-PRESIDENT.
Died 15th February, 1899.

TRIO in A—Pianoforte, Violin, and Violoncello ... *Bennett.*

Andante Tranquillo. Serenade. Finale—Allegro Fermato.

MISS MABEL E. COLYER, MISS LLEWELLYN TOMS,
AND MR. DEZSO KORDY.

LIEDER { “Lehn’ deine Wang’ an meine Wang’ ” } ... *Jensen.*
 { “Murmelndes Lüftchen Blüthen-wind ” }

MISS ANNA B. McDONALD.

“LEHN’ DEINE WANG’ AN MEINE WANG’.”

LEHN’ deine Wang’ an meine Wang’—
dann fliessen die Thränen zusammen,
und an mein Herz—
drück’ fest dein Herz,
dann schlagen zusammen die Flammen.
Und wenn in die grosse Flamme
fliesst der Strom von unsern Thränen,
und wenn mein arm dich gewaltig umschliesst,
sterb’ ich vor Liebessehnen.
Lehn’ deine Wang’!
an meine Wang’!

“MURMELNDES LÜFTCHEN, BLÜTHEN-WIND.”

MURMELNDES Lüftchen, Blüten-wind,
 der die schöne Welt—durch wandelt,
 sing' ein Lied mit den Blättern der Ulme—
 denn es schläft, mein süßes Kind.
 Heute sollst du, sanfter West,
 Schlummer über die ergiessen,
 die mich Frieden, nicht geniessen,
 die mein' Lied nicht schlafen lässt.
 Wiege sie mir ein gelind—
 Lüftchen das die Welt—durch wandelt,
 sing' ein Lied mit den Blättern der Ulme—
 denn es schläft, mein süßes Kind.
 Schweifest zwischen grünen zweigen lustig murmelnd
 von den Wonnen, die mir alle nun zervonen
 von dem Lied, das heut' mein eigen, Kühler,
 sanfter, plaudervoder Wind—
 der die schöne Welt—durch wandelt,
 sing' ein Lied mit den Blättern der Ulme—
 denn es schläft, mein süßes Kind.

CAPRICCIO—Violin Gade.

MR. EDWIN SPENCER DYKE

(Dove Scholar).

QUARTETS ... { "Tantum ergo" } *Liszt.*
 { "O Salutaris" }

MISS ETHEL M. WOOD, MISS K. KELYN WILLIAMS,
 MISS LIZZIE DAVIES, AND MISS JANE SPICER.

"TANTUM ERGO."

TANTUM ergo sacramentum,
 Veneremur cernui;
 Et antiquum documentum,
 Novo cedat ritui;
 Præstat fides supplementum,
 Sensuum defectui.
 Genitori, genitoque,
 Laus et jubilatio,
 Salus, honor, virtus quoque,
 Sit et benedictio:
 Procedenti ab utroque,
 Compar sit laudatio. Amen.

"O SALUTARIS."

⊙ SALUTARIS Hostia,
 Quæ cœli pandis ostium:
 Bella premunt hostilia:
 Da robur, fer auxilium.

"BALLADE" (Op. 24)—Pianoforte* *Grieg.*

MR. CUTHBERT WHITEMORE.

* Pianoforte by MESSRS. BECHSTEIN.

QUARTET in F major (Op. 96)—Two Violins, Viola, and
Violoncello *Dvořák.*

Allegro ma non troppo. Lento. Molto vivace. Finale—Vivace ma non troppo.

MISS NETTIE ATKINSON, MISS IRENE PENSO,
MISS MAUD PHILLIPS, AND MISS ETHEL L. PETTIT.

SONGS (MSS.)	{	“ On a faded Violet ” “ Good Night ” “ The Rose ”	}	<i>Mabel E. Colyer</i> (Potter Exhibitioner).
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MISS GERTRUDE DRINKWATER.

"ON A FADED VIOLET."

THE odour from the flower is gone,
Which, like thy kisses, breathed on me;
The colour from the flower is flown,
Which glowed of thee, and only thee!

A shrivelled, lifeless, vacant form,
It lies on my abandoned breast,
And mocks the heart which yet is warm
With cold and silent rest.

I weep—my tears revive it not !
 I sigh—it breathes no more on me !
 Its mute and uncomplaining lot
 Is such as mine should be. *Shelley.*

"GOOD NIGHT."

GOOD night? ah! no; the hour is ill
 Which severs those it should unite;
 Let us remain together still,
 Then it will be *good* night.

How can I call the lone night good,
 Though thy sweet wishes wing its flight?
 Be it not said, thought, understood,
 Then it will be *good* night.

To hearts which near each other move,
 From evening close to morning light,
 The night is good; because, my love,
 They never *say* good night. *Shelley.*

"THE ROSE."

LIVE like the rose—so bud, so bloom—
 In growing beauty live;
 So sweeten life with the perfume
 That gentle actions give.

Die like the rose; that when thou'rt gone,
 Sweet, happy thoughts of thee,
 Like fragrant rose-leaves, may be strewn
 Upon thy memory.

ANDANTE }
 FINALE } Sonata in G—Violin and Pianoforte ... *Grieg.*

MR. STEPHEN CHAMP AND MISS ELSIE HORNE
 (Thalberg Scholar).

RECIT. AND AIR, "Oh, my heart is weary" (*Nadeschda*)

Goring Thomas.


MISS M. ELVIRA JONES.

RECIT.

WHAT means Ivan?

He speaks of shame, of danger to our great house from Voldemar's mad fancy for a Serf girl, Nadeschda. Ivan was ever jealous. Oh! I am weary of these brothers' quarrels.

AIR.

 MY heart is weary,
Weary night and day,
For dreaming of my children,
And doom of brothers' fray;
Hard the fate of mothers,
The tender babes they bear,
They look for help in trouble,
And find but grief and care.

O name great and noble,
What art thou to me,
Who hear in the darkness
The woes that shall be!
Go! shadows of sorrow,
Fly ye far away,
Come, the glad to-morrow,
Come, the fairer day.

"POLONAISE" in A flat—Pianoforte* *Chopin.*

MISS REGINA DRUIFF

(Liszt Scholar).

* Pianoforte by MESSRS. JOHN BROADWOOD AND SONS.

SONG (MS.), "The Voice of Music"—Tenor Solo with
Accompaniment for Strings, Harp, and Drums

Adam von Ahn Carse

MR. W. R. MAXWELL. (Macfarren Scholar).

"Striking the electric chain wherewith we are darkly bound."—CHILDE HAROLD.

WHENCE is the might of thy master-spell?
Speak to me, voice of sweet sound, and tell!
How canst thou wake, by one gentle breath,
Passionate visions of love and death?

How callest thou back, with a note, a sigh,
Words and low tones from the days gone by—
A sunny glance, or a fond farewell?—
Speak to me, voice of sweet sound, and tell!

What is thy power from the soul's deep spring
In sudden gushes the tears to bring?
Even 'midst the swells of thy festal glee,
Fountains of sorrow are stirred by thee!

Vain are those tears!—vain and fruitless all—
Showers that refresh not, yet still must fall;
For a purer bliss while the full heart burns,
For a brighter home while the spirit yearns!

Something of mystery there surely dwells,
Waiting thy touch, in our bosom cells;
Something that finds not its answer here—
A chain to be clasped in another sphere.

Therefore a current of sadness deep
Through the stream of thy triumphs is heard to sweep,
Like a moan of the breeze through a summer sky,
Like a name of the dead when the wine foams high.

Whence is the might of thy master-spell? &c.

Yet speak to me still, though thy tones be fraught
With vain remembrance and troubled thought;—
Speak! for thou tellest my soul that its birth
Links it with regions more bright than earth!

Felicia Hemans.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-one Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing

TERMINAL ARRANGEMENTS, 1898-9.

Michaelmas Term began on Monday, 26th September, and closed on Saturday, 17th December.

Lent Term began Thursday, 5th January, 1899, and closes Wednesday, 29th March, 1899.

Lent Half-Term began Thursday, 16th February, 1899.

Midsummer Term begins on Monday, 1st May, and closes on Saturday, 22nd July, 1899.

ENTRANCE EXAMINATIONS, 1898-9.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 22nd September, at 10.

For the Michaelmas Half-Term, Thursday, 3rd November, at 2.

For the Lent Term, Monday, 2nd January, at 11.

For the Lent Half-Term, Monday, 13th February, at 2.

For the Midsummer Term, Thursday, 27th April, at 2.

For the Midsummer Half-Term, Thursday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 23rd July, 1898. The last day for completion of the entry by payment of Final Fee is Wednesday, 31st August, 1898.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a
Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion,
 to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

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In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Alma Mater Male Voice Choir	5	5	0
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Pezze, A., Esq., Hon. R.A.M.	1	1	0			
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Price, Fred. W., Esq.	1	1	0			
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Renaut, F. W., Esq.	1	1	0			
Richards, H. W., Esq.	1	1	0			
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" Penib.

" Pens.

" R. S.

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Mr. Szczep.

Miss Ails.

" Boatw.

" Bow.

" D. A.

Mr. L.

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Mr. Foote.

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" L.

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" R.

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" Byford, E.*
" Carne, G.*
" Carne, M.*
Mr. Champ, S.*
Miss Cook, L.*
Mr. Dyke, E. S.*
Miss Hansell, D.†
" Hayward, M.*
Mr. Holland, T.*
Miss Ison.*
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" Moss, K.*
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Miss Southgate, E.*

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Miss Allison.*
" Boatwright, H.*
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Mr. Foote, F. J.*
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Mr. Perks.*
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" Pile.*
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" Timothy, H. J.†
" Whitemore, C.*

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" Hambleton, J. E.†
" Horton.*
" Kordy, D.*
" Maney, A.*
" Parker, B. P.†
Miss Pettit.*
Mr. Tabb, R. V.*
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OVERTURE in C, "In Memoriam" *Sullivan.*

THE RIGHT HON. SIR JOSEPH WILLIAM CHITTY, Vice-President,
Died 15th February, 1899.

THE RIGHT HON. LORD HERSCHELL, G.C.B., Vice-President,
Died 1st March, 1899.

"ALLEGRO AFFETUOSO" from Concerto in A minor (Op. 54)
—Pianoforte* *Schumann.*

MISS HEDWIG COLE.

ARIA... .. "Non mi dir" (*Don Giovanni*) *Mozart.*

MRS. IDA WALES.

"ROMANZA" } from Concerto, No. 2, in D minor (Op. 22)
"RONDO" } —Violin *Wieniawski.*

MISS MARJORIE HAYWARD.

"ODE TO THE PASSIONS," for Chorus and Orchestra *Cowen.*

"MORCEAU DE CONCERT" (Op. 14)—Violoncello *Servais.*

MR. DEZSÖ KORDY.

CONCERTO in C minor (Op. 44)—Pianoforte†... .. *Saint-Saëns.*

Allegro Moderato.—Allegro Vivace.—Andante Sostenuto.—Allegro.

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PROGRAMME.

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OVERTURE in C, "In Memoriam" *Sullivan.*

THE RIGHT HON. SIR JOSEPH WILLIAM CHITTY,
VICE-PRESIDENT, Died 15th February, 1899.

THE RIGHT HON. LORD HERSCHELL, G.C.B.,
VICE-PRESIDENT, Died 1st March, 1899.

"ALLEGRO AFFETUOSO" from Concerto in A minor
(Op. 54)—Pianoforte* *Schumann.*

MISS HEDWIG COLE.

* Pianoforte by C. BECHSTEIN.

RECIT. ... { "Crudele! Ah! no, mio bene" }
 ARIA ... { "Non mi dir" (*Don Giovanni*) } ... *Mozart.*

MRS. IDA WALES.

RECITATIVE.

CRUDELE! Ah! no, mio bene! Troppo mi spiace, allon-
 tanarti un ben che lungamente, la nostr' alma desir. Ma il
 mondo, oh Dio! Non seddir la mia constanza, il sensibil mio core;
 abbastanza per te mi parla amore.

ARIA.

NON mi dir, bell' idol mio,
 Che son io crudel conte,
 Tu ben sai quant' io t' amai,
 Tu conosci la mia fe,
 Calma il tuo tormento,
 Se di duol non vuoi ch' io mora,
 Forse un giorno il cielo
 Ancora sentirà, pietà di me.

"ROMANZA" } from Concerto, No. 2, in D minor (Op. 22)
 "RONDO" } —Violin *Wieniawski*

MISS MARJORIE HAYWARD.

"ODE TO THE PASSIONS," for Chorus and Orchestra, *Cowen*.

WHEN Music, heavenly maid, was young,
 While yet in early Greece she sung,
 The Passions oft, to hear her shell,
 Thronged around her magic cell,
 Exulting, trembling, raging, fainting,
 Possest beyond the muse's painting :
 By turns they felt the glowing mind
 Disturb'd, delighted, raised, refined,
 Till once, 'tis said, when all were fired,
 Filled with fury, rapt, inspired,
 From the supporting myrtles round
 They snatch'd her instruments of sound ;
 And, as they oft had heard apart
 Sweet lessons of her forceful art,
 Each (for Madness ruled the hour)
 Would prove his own expressive power.

First Fear his hand, its skill to try,
 Amid the chords bewildered laid,
 And back recoil'd, he knew not why,
 E'en at the sound himself had made.

Next Anger rush'd ; his eyes on fire,
 In lightnings own'd his secret stings :
 In one rude clash he struck the lyre,
 And swept with hurried hand the strings.

With woful measures wan Despair
 Low, sullen sounds his grief beguiled ;
 A solemn, strange, and mingled air ;
 'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,
 What was thy delightful measure ?
 Still it whisper'd promised pleasure,
 And bade the lovely scenes at distance hail,
 Still would her touch the strain prolong ;
 And from the rocks, the woods, the vale,
 She called on Echo still, through all the song
 And, where her sweetest theme she chose,
 A soft responsive voice was heard at every close,
 And Hope enchanted smiled, and waved her golden hair.

And longer had she sung ; but, with a frown,
 Revenge impatient rose :
 He threw his blood-stain'd sword, in thunder, down ;
 And with a withering look,
 The war-denouncing trumpet took,
 And blew a blast so loud and dread,
 Were ne'er prophetic sounds so full of woe !
 And ever and anon, he beat
 The doubling drum with furious heat ;
 And though sometimes, each dreary pause between,
 Dejected Pity, at his side,
 Her soul-subduing voice applied,
 Yet still he kept his wild unalter'd mien,
 While each strain'd ball of sight seemed bursting from
 his head.

With eyes upraised, as one inspired,
 Pale Melancholy sat retired ;
 And, from her wild sequester'd seat,
 In notes by distance made more sweet,
 Pour'd through the mellow horn her pensive soul ;
 And, dashing soft from rocks around,
 Bubbling runnels join'd the sound ;
 Through glades and glooms the mingled measure stole,
 Or, o'er some haunted stream, with fond delay,
 Round an holy calm diffusing,
 Love of peace, and lonely musing,
 In hollow murmurs died away.

But O ! how altered was its sprightlier tone,
 When Cheerfulness, a nymph of healthiest hue,
 Her bow across her shoulder flung,
 Her buskins gemmed with morning dew,
 Blew an inspiring air, that dale and thicket rung,
 The hunter's call, to Faun and Dryad known !
 The oak-crown'd sisters, and their chaste-eyed Queen,
 Satyrs and Sylvan Boys, were seen,
 Peeping from forth their alleys green :

Brown Exercise rejoiced to hear ;
 And Sport leapt up, and seized his beechen spear.
 Last came Joy's ecstatic trial :
 He, with viny crown advancing,
 First to the lively pipe his hand addrest ;
 But soon he saw the brisk awakening viol,
 Whose sweet entrancing voice he loved the best ;
 They would have thought who heard the strain
 They saw, in Tempe's vale, her native maids,
 Amidst the festal sounding shades,
 To some unwearied minstrel dancing.

While, as his flying fingers kissed the strings,
 Love framed with Mirth a gay fantastic round :
 Loose were her tresses seen, her zone unbound ;
 And he, amidst his frolic play,
 As if he would the charming air repay,
 Shook thousand odours from his dewy wings.

O Music ! sphere-descended maid,
 Friend of Pleasure, Wisdom's aid !
 Why, goddess ! why, to us denied,
 Lay'st thou thy ancient lyre aside ?
 As, in that loved Athenian bower,
 You learn'd an all commanding power,
 Thy mimic soul, O Nymph endeared,
 Can well recall what then it heard ;
 Where is thy native simple heart,
 Devote to Virtue, Fancy, Art ?
 Arise, as in that elder time,
 Warm, energetic, chaste, sublime !

WM. COLLINS.

“MORCEAU DE CONCERT” (Op. 14)—Violoncello... *Servais.*

MR. DEZSÖ KORDY.

CONCERTO in C minor (Op. 44)—Pianoforte* ... *Saint-Saëns.*

Allegro Moderato.—Allegro Vivace.—Andante Sostenuto.—Allegro.

MR. BERNARD C. FLANDERS.



* Pianoforte by MESSRS. JOHN BROADWOOD AND SONS.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-one Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIO SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2		0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1898-9.

Michaelmas Term began on Monday, 26th September, and closed on Saturday, 17th December.

Lent Term began Thursday, 5th January, 1899, and closes Wednesday, 29th March, 1899.

Lent Half-Term began Thursday, 16th February, 1899.

Midsummer Term begins on Monday, 1st May, and closes on Saturday, 22nd July, 1899.

ENTRANCE EXAMINATIONS, 1898-9.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 22nd September, at 10.

For the Michaelmas Half-Term, Thursday, 3rd November, at 2.

For the Lent Term, Monday, 2nd January, 1899, at 11.

For the Lent Half-Term, Monday, 13th February, 1899, at 2.

For the Midsummer Term, Thursday, 27th April, 1899, at 2.

For the Midsummer Half-Term, Thursday, 8th June, 1899, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 23rd July, 1898. The last day for completion of the entry by payment of Final Fee is Wednesday, 31st August, 1898.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Alma Mater Male Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
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Miss Cook, L.*
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Miss Hansell, D.†
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❖ PROGRAMME. ❖

CONCERTSTÜCK in G (MS.), for Pianoforte and Orchestra

Welton Hickin

(STUDENT).

MR. WELTON HICKIN.

AIR "O Salutaris Hostia" *Cherubini.*

MISS EDITH NUTTER.

SONG ... "Walter's Prize Song" (*The Mastersingers*) *Wagner.*

MR. W. R. MAXWELL.

CONCERTO in D minor, Op. 15 (First Movement), for
Violin and Orchestra

Brahms.

MISS LILIAN O. COOK.

SCENE from "Bethlehem," for Solo, Choir and

Orchestra *Mackenzie.*

SOLOS—MISS GERTRUDE DRINKWATER AND

MR. R. WHITWORTH MITTON.

CONCERTO in B flat minor (Op. 23), for Pianoforte and

Orchestra *Tschaïkowsky.*

Allegro non troppo e molto maestoso—Allegro con Spirito.

Andantino semplice.

Allegro con fuoco.

MISS VERA MARGOLIES.

FINALE to Act I. of "Azor and Zemira" *Spohr.*

ZEMIRA—MISS ETHEL M. WOOD.

FATIMA—MISS KATE KELYN WILLIAMS.

LESBIA—MRS. JULIA FRANKS.

ALI—MR. HERBERT BAGNALL.

SCANDER—MR. ERNEST TORRENCE.

- | | | | | | |
|---|----------------------------|-----|-----|-----|--------------------------------------|
| { | a. ROMANCE in B flat (MS.) | ... | ... | ... | <i>Garnet W. Cox</i>
(STUDENT). |
| | b. VALSE BRILLANTE (MS.) | ... | ... | ... | <i>William H. Reed</i>
(STUDENT). |



PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

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PROGRAMME.

THURSDAY, JUNE 22, 1899.

♦♦♦♦♦♦♦♦♦♦

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

♦♦♦♦♦♦♦♦♦♦

CONCERTSTÜCK in G (MS.), for Pianoforte and

Orchestra Welton Hickin
(STUDENT).

MR. WELTON HICKIN.

AIR "O Salutaris Hostia" Cherubini.

MISS EDITH NUTTER.



SALUTARIS Hostia,
Quæ cœli pandis ostium :
Bella premunt hostilia,
Da robur, fer auxilium.

SONG "Walter's Prize Song" (*The Mastersingers*) Wagner.

(By permission of Messrs. Schott & Co.)

MR. W. R. MAXWELL.

MORNING was gleaming with roseate light,
 The air was filled
 With scents distilled,
 When, beauty beaming,
 Past all dreaming.
 A garden did invite,
 Wherein, beneath a wond'rous tree,
 With fruit superbly laden,
 In blissful love-dream I could see
 The rare and tender maiden,
 Whose charms, beyond all price, entranced my heart;
 Eva, in Paradise!

Evening was darkling, and night closed around;
 By rugged way
 My feet did stray
 Towards a mountain
 Where a fountain
 Enslaved me with its sound;
 And there, beneath a laurel-tree,
 With starlight glinting under,
 In waking vision greeted me
 A sweet and solemn wonder;
 She tossed on me the fountain's dew,
 That woman fair,
 Parnassus' glorious Muse.

Thrice happy day,
 To which my poet's trance gave place ;
 That Paradise of which I dreamed,
 In radiance new before my face,
 Glorified lay.
 To point out the path the laughing brooklet streamed ;
 She stood beside me,
 Who shall my bride be ;
 The fairest sight earth e'er gave,
 My Muse, to whom I bow,
 Or angel sweet and grave ;
 I'll woo her boldly now ;
 Before the world remaining,
 By might of music gaining
 Parnassus and Paradise !

CONCERTO in D minor, Op. 15 (First Movement), for
 Violin and Orchestra *Brahms.*

MISS LILIAN O. COOK.

SCENE from "Bethlehem," for Solo, Choir and
 Orchestra *Mackenzie.*

SOLOS—MISS GERTRUDE DRINKWATER AND
 MR. R. WHITWORTH MITTON.

THE ANGEL COMFORTETH THE SHEPHERDS WITH GOOD NEWS.

BE not afraid !
 No sword is in my hand,
 As once when through the fated land,
 Sent by an angry God, I, dreadful, passed.
 His vengeance, laid
 Asleep by mercy's charm,
 Will never more work mortals harm,
 Till they, self-doomed, reject Him at the last.

To you I bring
 Such news of glad surprise
 Shall brim with happy tears your eyes,
 And fill your souls with overpowering light.
 The world will ring
 With loud, acclaiming shout—
 Which, echoing 'mong Hell's rabble rout,
 Shall scare to loathsome caves, and dens of night.

Hail, wondrous Birth
 Of God's incarnate Son !
 To David's city, Shepherds, run,
 And there your Saviour see in infant guise ;
 With decent mirth
 To Christ the Lord draw near ;
 Him worship, while, from voices clear
 And grateful hearts let song impassioned rise.

Lo ! this the sign
 By which the Babe to know—
 Though King of all, nor pomp, nor show
 Attends majestic at His earthly throne.
 The Child divine
 In ox's manger lies,
 His glory veiled from mortal eyes,
 Yet awful more than as by angels known.

SEMI-CHORUS.

MESSRS. BARROW, BEAZLEY, BOULDERSON, BAYNES, CLOWSER, DUDLEY,
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 TORRENCE, WESTRUP, WALSH, and FORD WALTHAM.

THE SHEPHERDS BEHOLD A MULTITUDE OF THE HEAVENLY HOST.

O wondrous sight ! with waving wings
 The air is filled, and beauteous forms
 Of lustrous sheen each moment brings
 To view. As when, in time of storms,
 Clouds upon clouds embattled rise,
 And take their ordered place, ere lightnings pierce the skies.

Far back they stretch along the shining way
 That earth-ward leadeth from the heavenly coast ;
 In dazzling splendour burns the bright array,
 Rank over rank descending, host on host ;
 And now their radiant faces we behold,
 And rapture kindled eyes that speak of joy untold.

See how the silver trumpets flash like fire !
 How golden harps gleam soft in seraph hands !
 While to their Leader the celestial quire
 Converge, and marshal all their vocal bands.
 Now, heavenly music shall be heard on earth,
 Praising in notes undreamed before the Holy Birth.

THE ANGELS SING AN ANTHEM.

Glory to God !
 The everlasting song
 Of Heaven's great choral throng
 In tenfold power and majesty ascendeth
 Where, on His throne of might,
 'Mid uncreated light,
 He sits Whose loving-kindness never endeth.

Glory to God !
 Angels adore and praise,
 In loud, expressful lays,
 The goodness which to man salvation giveth.
 Hither we bring the sound,
 That earth's remotest bound
 May swell the song to Him who ever liveth.

Glory to God !
 O sad, despairing world,
 The battle-flag is furled,
 The messenger of peace his trumpet bloweth ;
 Thy panoply of fight
 Put off before His might,
 Whose love resistless like a river floweth.

THE CELESTIAL QUIRE RETURNETH TO HEAVEN.

Angels.

Glory to God !
 The everlasting song
 Of Heaven's great choral throng
 In tenfold power and majesty ascendeth
 Where, on His throne of might,
 'Mid uncreated light,
 He sits Whose loving-kindness never endeth.

Joseph Bennett.

CONCERTO in B flat minor (Op. 23), for Pianoforte and
 Orchestra *Tschaïkowsky.*

Allegro non troppo e molto maestoso—Allegro con Spirito.
 Andantino semplice.
 Allegro con fuoco.

MISS VERA MARGOLIES.

FINALE to Act I. of "Azor and Zemira" *Spohr.*

Zemira—MISS ETHEL M. WOOD.
Fatima—MISS KATE KELYN WILLIAMS.
Lesbia—MRS. JULIA FRANKS.
Ali—MR. HERBERT BAGNALL.
Scander—MR. ERNEST TORRENCE.

[The subject of this opera is the old fairy tale of "Beauty and the Beast." The situation in this *Finale* is where the merchant, *Scander*, explains the peril into which the theft of the rose has thrown him, and his youngest daughter, *Zemira* resolves to save her father's life.]

Zemira. Tell me, good Ali ! kindly say,
 What care oppresses my father's heart ?
 Tell me, good Ali, truly, nay !
 For kindness' sake the cause impart !
 The tear betraying o'er his cheek is straying,
 Tell me, good Ali, kindly say.

Ali. Oh ! ask me not, dear child, forbear !
 A heavy grief is struggling there,
 All other thoughts are weighing.

- Zemira.* With his repose my own must cease ;
Ah ! let me not enquire in vain—
What has befall'n to mar his peace ?
- Ali (aside).* (Who would not now comply ?
I must the trial fly—
Or else I'm sure I can't refrain.)
- Zemira.* You leave me—you deny ?
And can you then behold with careless eye
Zemira thus implore you ?
- Ali.* I may not tell, denied to speak,
The word I gave I dare not break.
- Zemira.* Cannot a duteous child then share
The ill her sire is forced to bear ?
Oh ! tell me, Ali, tell me !
Nay then ! ah ! cease
I must release
The feelings that impel me.
- Ali.* { You, alone (ah, piteous plea), your father from his
doom can free !
- Zemira.* { O say what must I do or be, to save my sire ? my life
decree !
- Scander.* Zemira ! children ! all draw near,
Again I'm called to leave ye.
Why, Destiny ! bereave me
Of all to parent dear ?
- Zemira.* No, father ! no,—it must not be,
Here rest, and peace attend you !
I know the griefs that rend you ;
To keep your word belongs to me.
- Scander.* Ha ! Ali, you !—and is it so ?
- Ali.* Oh ! master, pray, some mercy shew.
- Zemira.* Father ! ah ! forgive him, he deem'd your life at
stake,
And disobey'd your word for that dear pledge's sake.
- Zemira.* Be calm, my sisters, trust to me,
Father, set your heart at rest ;
'Tis duty points my way,
For those you love must nourish,
Preserve life's waning day ;
For you in whom they flourish,
I'll every duteous means essay.

Fatima. What is't? ah, say! what chance appalling?
 What mean the wilder'd looks we see?
 For those you love must nourish,
 Preserve your waning day,
 Rewards for her will flourish,
 Who dares the task essay.

Lesbia. What is't? ah, say! what chance appalling?
 What mean the wilder'd looks we see?
 For those you love must nourish,
 Preserve your waning day,
 Rewards for her will flourish,
 Who dares the task essay.

Ali. Cold chills o'er every limb are crawling,
 Who shall sustain me, what shall free me?
 And me, pray, who's to cherish,
 Thro' all this dire affray?
 Courage with me is rarish,
 At best (the truth to say),
 I'm fit to run away.

Scander. No, no, 'tis I her steps recalling,
 Alone the hapless prey must be!
 Thou must not, shall not, perish!
 Let me the call obey.

Scander. My dearest child, to me the fated woe
 Ensures the final blow.

Zemira. Oh! father! let me flee!
 Those sorrows cease,
 This heart will soon find peace.

Scander. Then, go; but, oh! the loss I bear
 In thee, the world can ne'er repair.

Zemira. My painful fears abated
 (Sweet hope my path attend),
 By filial love elated,
 I'll dare th' eventful end!

Fatima
and Lesbia. Oh, Hope! Immortal Power!
 Thy guardian influence lend;
 For where misfortunes lower,
 'Tis thou canst best befriend.

Ali. My heart seems somewhat lighter,
 For with its tremors blend,
 Forbodings somewhat brighter,
 I hope that all will mend.

Scander. Oh, Hope ! thy radiant beauty,
 Thy aid benign extend ;
 And light the toils of duty,
 Whatever ills impend.
Zemira. My father, fare thee well,
 Thy blessings ! ere we part,
Scander. Thou bearest away my heart,
Zemira. Farewell, dear father, O, farewell !
Fatima. } Dear sister think of us ; farewell !
Lesbia. }
Zemira. Farewell !
Fatima. }
Lesbia. } Heav'n guard thy way from fiend and spell !
Ali. } Our prayers are thine. Farewell.
Scander. }

{	a. ROMANCE in B flat (MS.)	...	...	<i>Garnet W. Cox</i> (STUDENT).
	b. VALSE BRILLANTE (MS.)	...	...	<i>William H. Reed</i> (STUDENT).



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales. *

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-one Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 33), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 27.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 26.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 24, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 25 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1899-1900.

Michaelmas Term begins Monday, 25th September, and ends 16th December.

Lent Term begins Monday, 8th January, and ends 31st March.

Midsummer Term begins Thursday, 3rd May, and ends 25th July.

ENTRANCE EXAMINATIONS, 1898-9.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 21st September, at 10.

For the Michaelmas Half-Term, Thursday, 2nd November, at 2.

For the Lent Term, Thursday, 4th January, at 11.

For the Lent Half-Term, Thursday, 15th February, 1899, at 2.

For the Midsummer Term, Thursday, 3rd May, 1899, at 2.

For the Midsummer Half-Term, Thursday, 14th June, 1899, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 21.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Alma Mater Male Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Arnold, Frank, Esq., A.R.A.M.	6	0	0
Buckle, J., Esq.	3	3	0
Cummings, Rd., Esq., A.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
King, F., Esq., Hon. R.A.M.	14	9	0
Mackway, Walter, Esq., A.R.A.M.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Oswald, Arthur, Esq., F.R.A.M.	12	12	0
Schloesser, A., Esq., Hon. R.A.M.	18	18	0
Thompson, Arthur, Esq., F.R.A.M.	2	2	0
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TICKETS (price 5s., 2s. 6d., and 1s.) can be obtained at the Royal Academy of Music, Tenterden Street, W.; or at Basil Tree's Ticket Offices, St. James's Hall and 304, Regent Street, W.

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THURSDAY, JULY 20, 1899.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

SONATA in G (Op. 78)—Pianoforte and Violin *Brahms.*

MISS ETHEL CAVE AND MR. E. SPENCER DYKE.

FANTASIE in F minor (Op. 49)—Pianoforte *... .. *Chopin.*

MR. GERALD F. KAHN.

LIEDER { "Die Lotosblume" *Schumann.*
"Gretchen am Spinnrade" *Schubert.*

MISS ELEANOR COWARD.

"DIE LOTOSBLUME."

DIE Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

* PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

Der Mond der ist ihr Buhle,
 Er weckt sie mit seinem Licht,
 Und ihm entschleiert sie freundlich
 Ihr frommes Blumengesicht.

Sie blüht und glüht und leuchtet,
 Und starret stumm in die Höh',
 Sie duftet und weinet und zittert
 Vor Liebe und Liebesweh.

“GRETCHEN AM SPINNRADE.”

MEINE Ruh' ist hin, mein Herz ist schwer,
 Ich finde sie nimmer und nimmermehr!
 Wo ich ihn nicht hab', ist mir das Grab,
 Die ganze Welt ist mir vergallt,
 Mein armer Kopf ist mir verrückt,
 Mein armer Sinn ist mir zerstückt.

Meine Ruh' ist hin, mein Herz ist schwer,
 Ich finde sie nimmer und nimmermehr!
 Nach ihm nur schau' ich zum Fenster hinaus,
 Nach ihm nur geh' ich aus dem Haus.
 Sein hoher Gang sein edle Gestalt,
 Seines Mundes Lächeln, seiner Augengewalt,
 Und seiner Rede Zauberfluss,
 Sein Händedruck, und ach, sein Kuss!

Mein Busen drängt sich nach ihm hin,
 Ach dürft 'ich fassen und halten ihn,
 Und küssen ihn so wie ich wollt'
 An seinen Küssen vergehen sollt'.
 Meine Ruh' ist hin, mein Herz ist schwer!

“KOL NIDREI”—Viola Max Bruch.

MR. LIONEL TERTIS.

SONGS (MSS.) { "A voice by the cedar tree"
 "Birds in the High Hall Garden"
 "I said to the lily" } Herbert Ivey
 (Student).

MR. W. R. MAXWELL.

"A VOICE BY THE CEDAR TREE."*

A VOICE by the cedar tree
 In the meadow under the Hall!
 She is singing an air that is known to me,
 A passionate ballad, gallant and gay,
 A martial song like a trumpet's call!
 Singing alone in the morning of life,
 In the happy morning of life and of May,
 Singing of men that in battle array,
 Ready in heart and ready in hand,
 March with banner and bugle and fife
 To the death for their native land.

Maud with her exquisite face,
 And wild voice pealing up to the sunny sky,
 And feet like sunny gems on an English green,
 Maud in the light of her youth and her grace
 Singing of death and of honour that cannot die
 Till I well could weep for a time so sordid and mean,
 And myself so languid and base.

Silence, beautiful voice!
 Be still, for you only trouble the mind
 With a joy in which I cannot rejoice,
 A glory I shall not find.
 Still! I will hear you no more,
 For your sweetness hardly leaves me a choice
 But to move to the meadow and fall before
 Her feet on the meadow grass, and adore,
 Not her, who is neither courtly nor kind,
 Not her, not her, but a voice.

Alfred, Lord Tennyson.

“BIRDS IN THE HIGH HALL GARDEN.”*

BIRDS in the high Hall garden
 When twilight was falling,
 Maud, Maud, Maud, Maud,
 They were crying and calling.

Where was Maud ? in our wood ;
 And I, who else, was with her,
 Gathering woodland lilies,
 Myriads blow together.

Birds in our wood sang
 Ringing thro' the valleys,
 Maud is here, here, here,
 In among the lilies.

I know the way she went
 Home with her maiden posy
 For her feet have touched the meadows
 And left the daisies rosy.

Birds in the high Hall garden
 Were crying and calling to her,
 Where is Maud, Maud, Maud ?
 One is come to woo her.

Alfred, Lord Tennyson.

" I SAID TO THE LILY."*

I SAID to the lily, " There is but one
With whom she has heart to be gay.
When will the dancers leave her alone ?
She is weary of dance and play."

Now half to the setting moon are gone,
And half to the rising day ;
Low on the sand and loud on the stone
The last wheel echoes away.

Queen rose of the rosebud garden of girls,
Come hither, the dances are done,
In gloss of satin and shimmer of pearls,
Queen lily and rose in one ;
Shine out, little head, sunning over with curls,
To the flowers and be their sun.

There has fallen a splendid tear
From the passion flower at the gate.
She is coming, my dove, my dear,
She is coming, my life, my fate ;
The red rose cries, " She is near, she is near " ;
And the white rose weeps, " She is late " ;
The larkspur listens, " I hear, I hear " ;
And the lily whispers, " I wait."

She is coming, my own, my sweet,
Were it ever so airy a tread,
My heart would hear her and beat,
Were it earth in an earthy bed ;
My dust would hear her and beat,
Had I lain for a century dead ;
Would start and tremble under her feet,
And blossom in purple and red.

Alfred, Lord Tennyson.

" SYMPHONIE SPIRITUELLE " (Op. 38) ... *Asger Hamerik.*

THE ENSEMBLE CLASS.

RECITATION, "The Lady of Shalott" (*Tennyson*),
 with Accompaniment for Pianoforte, Violin, and
 Violoncello *Amy E. Horrocks.*

MISS CORDELIA COE.

PIANOFORTE—MISS ETHEL CAVE.

VIOLIN—MR. E. SPENCER DYKE.

VIOLONCELLO—MR. R. V. TABB.

FIRST MOVEMENT from Sonata (MS.), for Violin
 and Pianoforte *Marion White*
 (Student).

MISS MARIAN JAY AND MISS MARION WHITE.

SONG "The Spirit's song" *Haydn.*

MISS CATHERINE MURRAY.

HARK! hark! what I tell to thee,
 Nor sorrow o'er the tomb;
 My spirit wanders free
 And waits till thine shall come.

All pensive and alone,
 I see thee sit and weep;
 Thy head upon the stone
 Where my cold ashes sleep.

I watch thy speaking eyes,
 And mark each falling tear;
 I catch thy passing sighs
 Ere they are lost in air.

Hark! hark! what I tell to thee,
 Nor sorrow o'er the tomb;
 My spirit wanders free
 And waits till thine shall come.

TWO SKETCHES { "Sorrowful reverie" } Pianoforte
 (MSS.) { "Waltz" } *Ernest Torrence*
 (Student).

MR. CUTHBERT WHITEMORE.

LIED "Zauberlied" *Meyer-Helmund.*

MISS EMMA DAVIDSON.

WENN dein ich denk' dann sinn' ich oft,
 In träumerischem Gang
 Weiss' nicht was ich von dir gehofft,
 Weiss' nicht warum mir bang.

Weiss' eines nur, seit dem ich schied',
 Von deinem Reiz bezwungen :
 Du hast mit deinem Zauberlied
 Dich in mein Herz gezungen.

Und immerdar erklingt nun leis',
 Die Seele mir berückend,
 Geheimnissvoll die holde Weis',
 Erinn'ungsvoll beglückend.

Denn seit dem Tag an dem ich schied'
 Von ewiger Lieb' bezwungen
 Hör ich ach ! nur dein Zauberlied
 Tief in mein Herz gesungen.
V. Dyherrn.

English version.

I THINK of thee where'er I go,
 In dreams art ever near,
 Yet know not why it should be so,
 Know not why I should fear.

I only know that since I left
 And since thy spell hath bound me,
 Thou with thy magic voice hast weft
 Thy wondrous charm around me.

And even now it comes again,
 The soul with rapture filling,
 The sweet and soft melodious strain
 With dear remembrance thrilling.

For since the day when thee I left,
 And love's sweet glow then bound me,
 Hear but thy magic voice that weft
 Its wondrous charm around me.

Translation by John P. Jackson.

ALLEGRO, from Sonata in G—Pianoforte* ... *Tschaïkowsky.*

MISS H. CLAIBORNE DIXON.



* PIANOFORTE BY C. BECHSTEIN.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1828, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

• The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-one Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PALEPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

Princ
Male
Piano
study,
for him
Sub
addition
p. 23.
The
composers

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIO SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ...	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class *	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1899-1900.

Michaelmas Term begins Monday, 25th September, and ends 16th December, 1899.

Lent Term begins Monday, 8th January, and ends 31st March, 1900.

Midsummer Term begins Thursday, 3rd May, and ends 25th July.

ENTRANCE EXAMINATIONS, 1899-1900.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 21st September, 1899, at 10.

For the Michaelmas Half-Term, Thursday, 2nd November, at 2.

For the Lent Term, Thursday, 4th January, 1900, at 11.

For the Lent Half-Term, Thursday, 15th February, 1900, at 2.

For the Midsummer Term, Thursday, 3rd May, 1900, at 2.

For the Midsummer Half-Term, Thursday, 14th June, 1900, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

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Royal Academy of Music.

REPORT

OF THE

PROCEEDINGS AT THE

Annual Distribution of Prizes,

AT

QUEEN'S HALL,

21st JULY, 1899.



Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1899.

THE prizes gained during the past year by the students of the Royal Academy of Music were distributed at the Queen's Hall, Langham Place, on Friday, July 21, 1899, by the Countess of Radnor. Among those present were Sir Benjamin Baker, Sir Alexander C. Mackenzie (the Principal), Lady and Miss Mackenzie, Mr. Otto Goldschmidt, Mr. F. Corder, Mr. Ludovic Goetz, Mr. Walter Macfarren, Cav^e A. Randegger, Dr. C. Steggall, Mr. John Thomas, Mr. and Mrs. Fred. Walker, Mr. Battison Haynes, Mr. Stewart Macpherson, Mr. Walter Mackway, Mr. W. Fitton, Mr. A. E. Izard, Mr. B. Albert, Mr. Frederic King, Mr. Francis Korbay, Madame A. Larkcom, Mr. Arthur Thompson, Cav^e C. Albanesi, Mr. W. Kuhe, Mr. and Mrs. Tobias Matthay, Mr. C. F. Reddie, Mr. and Mrs. Schloesser, Mr. and Mrs. Webbe, Mr. and Mrs. H. R. Rose, Mr. and Mrs. G. H. Betjemann, Mr. A. Burnett, Mr. A. Gibson, M. and Madame Sauret, Mr. A. Pezze, Mr. B. L. Farjeon, Mr. B. Soutten, Mr. and Mrs. H. Lesingham, Mr. and Mrs. F. W. Renaut, and Mr. William Farren. There was also, as usual, a large attendance of the students and their relatives and friends.

On her arrival at the hall Lady Radnor was received by members of the governing bodies, and was presented by Miss Sybil Hutton, the youngest student, with a splendid bouquet in R.A.M. colours.

Prior to the distribution of prizes, a selection of music was given by the students, the Principal conducting the Choir and Mr. E. Sauret the Ensemble Class. An address was afterwards delivered by the Principal.

SIR A. C. MACKENZIE said: Lady Radnor, ladies and gentlemen,—Your well-known gifts as a very active lover of music must easily put you in sympathetic touch with the young musicians of the Academy. I shall feel grateful if you will extend a little of that sympathy to its Principal, when he asks you, in accordance with “use and wont,” to listen for a brief space of time to a condensed statement of the events of the past year. I have not even the advantage of making my short recital a dramatic one; there are no incidents of a thrilling or startling nature to lend any romantic interest to the simple record of the exertions of my colleagues the Professors, and the consequent results produced upon the students. I may say it from my present “coign of vantage” (that is, neither to their faces nor behind their backs) that we may congratulate ourselves not only upon much of their artistic endeavour, but also upon the cheerful disposition of our students to uphold, to (in commercial language) carry forward the discipline, the family and home-like social order which has become traditional here, and which has helped so much to make the Academy the pleasant school of music it is. (Cheers.) I am, alas, but rarely permitted to address this annual meeting without having to make painful reference to some event, which time, in its course, teaches us to expect, but never fully prepares us for. Thus, we have had to part with one of the kindest and most genial advisers and friends the Academy has ever had at any period of its existence. I speak, I *must* speak of the gentle firmness, the sagacity, the never-failing interest he invariably displayed when his frequent presence encouraged and honoured us. His amiable character, not less than his great

intellectual gifts are universally known, and it would ill become me to say more about so distinguished a man as our late Vice-President, Lord Justice Chitty. Hard at the heels of this blow came the news of the unexpected death of another influential and highly valued Vice-President, Lord Herschell, who, amid all his engrossing national work, would always find leisure for music, its schools, its interests, and who took a very prominent share in the government of this Institution, and has taken personal part on several occasions similar to this. It seems only a little while ago that he took his seat at one of our concerts (at which he was a frequent attender), saying to me: "I've slipped away from the House to hear a little music; I hope I shall not be wanted." We can only think with deep respect and admiration of those two eminently prominent men, whom we were very proud to number among our most active well-wishers. From the ranks of our Professors we miss the face of one who was, unfortunately for us, stricken down a short time after his appointment, and was, therefore, not so well known to the students as his talents would have made him had we been permitted to retain his valuable services. Although in feeble health, Mr. Franco Novara, however, gave them to us almost to the very last. Happily I may now turn to brighter and more encouraging matter. Certain vacant chairs have been filled by six gentlemen familiar in our little world as lovers of music, and whose presence on the Board of Directors will prove of great benefit to the Institution to which they have generously agreed to act as advisers. These are the Right Honourable Lord Justice Henn Collins, Sir Benjamin Baker, K.C.M.G., LL.D., F.R.S., Lieut.-Colonel Arthur Collins, C.B., M.V.O., W. P. Mills, Esq., and W. Hugh Spottiswoode, Esq.; while a vacancy in the Committee of Management, caused by the retirement of a real friend, who leaves that body only to continue his services as a Director—I allude to Mr. Edmund Macrory, Q.C.—has been filled by a notable patron of art in the person of Mr. George Donaldson. Additions to the staff of Professors are the surest signs of the increase of our requirements, for we pursue the plan of inviting new teachers to join us

only as necessity arises. To-day I have to point to no less than three ladies, as the familiar phrase runs, "of our choice." The Shakespearian quotation anent the flower "under any other name," and so on, hardly holds good in this particular instance, for however sweet may be her vocal efforts under the name of Rose, she is popularly supposed to sing even more sweetly as Miss Clara Samuell. (Cheers.) There are two others whose advent will be hailed with great pleasure by their fellow students, for they step straight out of their ranks to become Professors. It is true that they owe their experience, and therefore their appointments, to the excellent work already done by them as sub-professors of elocution for some time. They are both vocalists, and are therefore able to apply directly and specially the art of elocution to that of singing. I have had frequent occasion to mention their names as being on the honours list. They are quite familiar to all—Miss Katie Thomas and Miss Annie Child. (Cheers.) Those have to be supplemented by the names of Mr. J. B. McEwen, also a clever ex-student, and of Dr. Greenish as Professors of harmony and composition, as well as of Mr. Betjemann, who, in addition to his labours as Director of the operatic class, will further assist us as Professor of the violin. Finally, Signor Luigi Denza, the well-known teacher of singing, and another past student and organist of renown, Mr. E. H. Lemare. (Cheers.) The mention of this latter appointment reminds me that we shall henceforth be in a position to do greater justice to our students of the king of instruments. I might say "The king is dead; long live the king." The Professors of the organ will, I know, be deeply grieved when I tell them that they have taken a long last farewell of the instrument which has done so much good service in its time. But I hope that among the first functions to take place after our return to work will be the opening of a new organ, capable of meeting all modern requirements, and which is now being built for us by one whose name is a guarantee of excellence of workmanship, who has met our views in a liberal spirit—Father Willis. (Cheers.) Nor are our endeavours to cope with the

limitations of space which persistently hamper us entirely futile, for we have been able to make additional provision for the largest number of students the Academy has ever had to find accommodation for—540—by the acquisition of new and spacious rooms, which have already been at our disposal during part of the past term. The library, too, is practically new as regards space and internal arrangements; and I am told that there are hopes—presumably well-founded—that its custodian will have in print (perhaps before London presents the appearance described in Mr. Wells' prophetic book "When the Sleeper wakes") the long expected catalogue. And the public performances of the operatic and dramatic classes have been for the same obvious reasons removed from our concert-room to St. George's Hall. For all of these reliefs much thanks. In close connection with these welcome changes, I must refer to another much less agreeable change in my own personal surroundings which touches me very nearly indeed. We must lose the invaluable services of one who has for thirteen years excelled in the performance of many difficult and most important duties, who has held, with credit and honour to himself and great satisfaction to all, what may be truthfully described as one of the most delicate and diplomatic offices here. I have lived in almost hourly contact with him for eleven years without even the suggestion of a temporary disagreement—a fact reflecting much credit upon both of us—(laughter)—and I would take this opportunity of testifying to the integrity, the fair-mindedness and clear-sightedness of the gentleman who will, I regret to say, cease very soon to bear the title of "Assistant to the Principal." Mr. Thomas Knott is, however, to be congratulated on the reason which causes him to quit my room as a permanent lodger. I hope I have treated my tenant well. Increasing professional work presses too heavily upon him to permit the retention of his onerous post. While we lose him in one capacity we gain him, however, in another, for Mr. Knott has been a Professor for some time, although his own sense of the fitness of things has prevented him from accepting pupils. A student of the Academy himself, he has

been connected with it as student and official for exactly twenty-one years; endowed with a perfectly prodigious memory for the most trifling circumstances which have occurred in this kaleidoscopic institution, to say that I view his compulsory retirement with regret would be to understate the case by many degrees. The appreciation of his worth by the Committee of Management is best expressed by the fact that, besides a more substantial, if still inadequate gift, they will recommend him to the Directors as a worthy recipient of the highest honour it is in our power to bestow on any student—namely, the Fellowship of the Academy. (Cheers.) I know that my friend, the Curator, joins me in offering our individual thanks to him. The Committee have been good enough to approve my nomination of another student to assist me. He will have no easy task to follow his predecessor's footsteps—there is much to be learned before he can do so—but I doubt not that every endeavour in this direction will be made by Mr. Welton Hickin—(cheers)—whom the Committee will also recommend to the Directors for the honour of an Associateship. Before requesting your Ladyship to proceed with the distribution of prizes, I would like to explain briefly the system that regulates their bestowal. Let me at once say that large though the number be this year, every one of them has been well-earned. Of the twenty-six special and memorial prizes I need say no more than this. They are founded by patrons of our art, and the Academy acts merely in an administrative capacity in respect of them. They have been adjudicated on in nearly all cases by artists independent of the school, who have in many instances spoken in the highest terms of the excellent performances at the competitions, and the consequent difficulty of performing their duty as judges. (Cheers.) With regard to the Academy awards proper, let me remind our friends that competition does *not* enter into the question. Their number is determined by three factors—(1), the large number of students; (2), the still larger number of subjects studied; and (3), the standard attained. Every individual student has his or her curriculum (averaging four subjects at least), and is examined in every branch of it. A high and

constantly rising standard is exacted by a special Board of Examiners in each subject, and if the standard is reached, of course, the award is made. If, then, the requirements are met by a large proportion of those examined, surely that is a matter for congratulation to all concerned. Indeed, there are some subjects of study in which I should welcome an increase in the rewards. Harmony and sight-singing and reading are studies obligatory on all our students, and in each of them about 400 out of our 540 pupils were eligible. Yet I find that in the one case only fourteen, and in the other only forty-seven awards are made; and even in that most attractive study, pianoforte playing, not more than about 33 per cent. of the pupils will receive prizes to-day. Please let me deal first with three prizes, the recipients of which have to be selected by myself. I do not feel any elation when I say "Alone I did it," because the selection involves a great responsibility where so many, and often nearly equal claims have to be weighed. The condition attached to the Worshipful Company of Musicians' Medal, which through the generosity of that Corporation falls to us this year, is not easily satisfied—"To the most distinguished student." The winner of this most valuable testimony of merit is an exemplary and diligent student, who has done excellent work in divers branches, and has also proved his claim to hold the Goring Thomas Scholarship by writing a two-act opera of much promise, besides confirming my choice, since it was made, by taking the Charles Lucas Prize for composition. (Cheers.) He can also pass his elements examination easily at the same time. I am not dazzled by the brilliance of my students' compositions, if that fact is not within my knowledge—Harry Farjeon. Next in order is the Dove Prize: "To the student who shall have distinguished himself or herself in general excellence, assiduity, and industry," which I allot to a female student, who, in my opinion, may lay claim to these attributes, since she has already made an impression outside the Academy walls as a vocalist with a future, has proved an energetic worker, never absent

from her duties, and is always willing to add to them when called upon to do so—Miss Ethel Wood. Finally, there is the Ridley Prentice Prize to be given “to that sub-Professor who shall have obtained the best results in teaching,” and here I name Mr. Claude Pollard. Honours which come from other outside sources have fallen pretty freely among our students. Thus the important Travelling Scholarship known as the “Mendelssohn” has been secured by an ex-student, who begins his search for further experience in Vienna shortly—Mr. Percy Hilder Miles. (Cheers.) So, too, the prize in memory of the distinguished tenor, Joseph Maas, has been gained by Mr. Whitworth Mitton. (Cheers.) Miss Agnes Zimmermann’s repeated reward for good sight-reading was divided herself between Miss Ethel Cave and Miss Elsie Horne. (Cheers.) The Robert Burns Club Prize for composition of lyrics by that poet was also divided between Mr. Neville Flux and Mr. Harry Farjeon. (Cheers.) The first award of the Swansea Eisteddfod Prize falls to a Welshwoman, Miss Gertrude Drinkwater. (Cheers.) And within the last few days a new annual prize has been founded by Miss Julia Leney, of Torquay, for the encouragement of the study of her instrument, the harp, and which will, I hope, be adjudged for many years to come by Mr. John Thomas, in whose honour it has been instituted. (Cheers.) I have exhausted my budget, I hope not my hearers. But before retiring, I wish to express our regret, as well as his own, which he has bade me to convey to your Ladyship and the company assembled, at the enforced absence of our genial and generous friend, Mr. Thomas Threlfall, who year by year imposes a heavier debt of gratitude upon us for his labours in the double chairmanship of our Committee and that of the Associated Board of the Royal Academy of Music and the Royal College of Music. In each of those chairs he exercises a control which is characterised by gentleness and good nature, tempered by an adamant firmness which on occasion fills me particularly with respectful awe. (Laughter.) His liberality is proverbial here, and I know that

his heart is with us now. (Cheers.) There is another who shines by reason of his rare capacity for work in the divided rôle of Honorary Treasurer of this Institution and Honorary Secretary of the Associated Board. There is, unfortunately perhaps for us, a limit to his duties in the former office. I sometimes wish that his duties with regard to the receipt of donations and subscriptions were too heavy for one Treasurer to undertake without assistance, and that such generous bequests as that of the late Mr. John North, who left the handsome sum of £365 to this grateful Academy, were of more frequent occurrence. But there are seemingly no such limits to the ever-growing demands upon Mr. Aitken's energies in the last-named office, and we have to assure him of our unstinted recognition of his invaluable services in the dual occupations to which he so willingly subjects himself. (Cheers.) Let me now take quick leave of our scholars and friends here, who will, I believe, while making holiday, give more than a passing thought to us and our dutiful endeavours towards them. If I read their faces aright those memories will not be unhappy ones, even for the few among them who are aware that their day of studentship has closed and may not be recalled. Among so large a number there must of necessity be many variations of talent and temperament—some upon whom success will wait, some who may have to wait patiently for prosperity. But in every case you who leave us will become in a double sense your own masters, and will have to train yourselves to be your own teachers in future. The educational policy of the Academy, and I cannot say it often enough, is not to breed mere specialists, but to allow its students an opportunity of knowing all music which has a rightful claim to be studied in a modern music school. And the programmes in which you have assisted so often, both in the public halls and in our own concert-room, ranging, as they do, from Bach to Tschaïkowsky—or, to reverse the natural order, from music of the highest culture to that of the noble savage—(laughter and cheers)—prove that we have moved in no restricted or narrow grooves. You have, therefore, been in a position to cultivate and adopt a standard of

taste which must assist you to form the taste of others on a similar liberal and broad-minded scale. For that is in the power of all of you, if, indeed, it be not an important duty in the professional life upon which you are now about to enter. Wherever your lines may fall—whether in the remoter places or in the greater centres—you need not expect to be able to “give out” knowledge if you omit to continue to take it in; in other words, to follow keenly the movements, the tendencies, and changes to which our art is, perhaps, more subject than any of her other sisters. Your school could hardly have kept itself in the forefront for seventy-seven years had it remained motionless, or had been permitted to stagnate. Some of us, its pilots and governors, not infrequently receive much well-meant advice, coming, I have noticed, generally from those who have rarely been within our walls, and are therefore eminently qualified to judge of our doings. (Laughter.) You who have, one might say, lived with us, happen to be equally well-informed and need hardly go much farther for an example of activity (should a reminder be required at any time) than your Alma Mater herself. Long continued occupation, keenness of interest in the respective branches of the art we endeavour to serve, seems to have the faculty of preserving youthful animation, if one may judge by the vigorous personalities of some of my colleagues, such as Mr. Walter Macfarren, Mr. William Farren, and a good many others I might mention if I cared to run the risks consequent upon any suggestion that their arrival at majority is not of quite recent date. (Laughter.) Yes, in spite of the one trouble which affects us at all seriously—namely, a chronic accumulation of deficiency of space, a disorder which might easily be cured if we had to complain of a corresponding congestion of the Academy purse—I believe that breezy Tenterden Street is rapidly acquiring fame as a most desirable health resort—(laughter)—for the cure of low spirits—for the prolongation of life generally, both artistic and material. And I confess to attaching almost as much importance to the hope that you may have caught something of the cheerful manner in which the instruction

has been given there as to the comprehensiveness, the usefulness of the teaching itself. If you display some of the energy we have tried to associate with your recollections of us, there need be little fear of the kind of impression you will make upon those who may have the success of your future public life in their hands. I have no further designs on your patience. Most of you, unable to resist the magnetic influence we have over you, will willingly submit to its attractions again. Be that as it may, the favour of the old school and our personal friendly wishes precede the good fortune which I sincerely trust will speedily overtake them. (Cheers.) You, Lady Radnor, who have so amiably consented to grace our farewell function—a kind act, for which we are exceedingly indebted—are, as all here know, a trained musician, an orchestral chieftainess yourself, well accustomed to direct such a body as this. I will now place my band and chorus at your disposal. Under your experienced guidance they will, I know, answer readily to your hand, nor forget—this time, at least, I'll warrant—to keep their eyes on the conductor. (Cheers.)

The COUNTESS OF RADNOR then distributed the prizes, after which

SIR BENJAMIN BAKER said: Ladies and gentlemen,—In the absence of a more experienced and more worthy Director, the Principal has imposed upon me the very pleasant, very easy, and I may say very popular duty of proposing a vote of thanks to the Countess of Radnor for her kindness in distributing the prizes to-day. (Cheers.) You have heard from the opening remarks of the Principal that I am one of the newest Directors—I am a very new Director—but I am a very old attendant at the Students' Concerts. At the same time, this is the first occasion on which I have ever been present at a distribution of prizes, and it has been an extremely interesting and extremely pretty sight to witness the accomplishments and the enthusiasm of the future generation of musicians. (Cheers.) Lady Radnor is known to most of us as a sincere lover of our art, and also an experienced practical musician, and one who has rendered

great services to the musical profession. (Cheers.) You will agree with me that not the least of these services are those which she has so gracefully performed to-day in distributing the prizes; and therefore I will ask you, without any further words, to join with me in a hearty vote of thanks to the Countess of Radnor for the work she has done for you to-day. (Cheers.)

The vote was accorded by acclamation.

The COUNTESS OF RADNOR, in reply, expressed her warm thanks for the kindness with which she had been received. Her Ladyship afterwards addressed the students, on whom she impressed the importance of good work, and urged them to work on with the assurance that they would be rewarded in the end.

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PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE,
Mus.D. St. And., Cantab., Et Edin., F.R.A.M.

HARMONY & COMPOSITION.

ADDISON, R. B., A.R.A.M.
BENNETT, G. J., Mus. D. Cantab., F.R.A.M.
CORDER, F., F.R.A.M.
DAVENPORT, F. W., Hon. R.A.M.
FANING, EATON, Mus. B. Cantab., F.R.A.M.
GREENISH, ARTHUR J., Mus. D. Cantab.,
F.R.A.M.
HAYNES, BATTISON.
MACPHERSON, STEWART, F.R.A.M.
MCEWEN, JOHN B., M.A., A.R.A.M.
PROUT, Prof. E., Mus. D. Dub., Hon. R.A.M.
STEGGALL, C., Mus. D. Cantab., F.R.A.M.

SINGING.

ALBERT, B.
COPLAND, CHARLES, A.R.A.M.
CUMMINGS, RICHARD, F.R.A.M.
DENZA, LUIGI.
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KING, FREDERIC, Hon. R.A.M.
KORBAY, FRANCIS.
LARKCOM, Madame AGNES, A.R.A.M.
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RANDEGGER, Cave. A., Hon. R.A.M.
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SHAKESPEARE, W., F.R.A.M.
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THOMAS, W. HENRY.
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TOSTI, COMMENDATORE F. PAOLO, Hon.
WALKER, F., Hon. R.A.M.

PIANOFORTE.

ALBANESI, Cave. CARLO, Hon. R.A.M.
BERGER, FRANCESCO, Hon. R.A.M.
BERINGER, OSCAR, Hon. R.A.M.
EYERS, H. R., F.R.A.M.
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ORGAN.

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ORGAN (continued).

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THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia,

VIOLIN.

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BETJEMANN, G. H., Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
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WESSELY, HANS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, CHEV. ERNEST, Hon. R.A.M.
PEZZE, A., Hon. R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

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WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P., A.R.A.M.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

BORSDOFF, ADOLPH F.

TRUMPET & CORNET.

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TROMBONE.

COLTON, THOMAS.

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STRETTON, Lieut. A.

ELOCUTION.

BATEMAN, Miss (Mrs. CROWE).
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

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DE ASARTA, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

DITTEL, THEODORE H.

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COLYER, Miss MABEL E.

SINGING.

RAGNALL, HERBERT.
WAITE, Miss E. V.
WOOD, Miss ETHEL.

PIANOFORTE.

AMY, ALFRED.
BAMFYLDE, Miss H. G.

PIANOFORTE (continued).

BLOXHAM, Miss MARY C. S.
CAVE, Miss ETHEL V.
COLE, CYRIL W.
CUNNINGHAM, GEORGE D.
DAWES, Miss FLORENCE.
FLANDERS, BERNARD C.
FLUX, R. NEVILLE.
HORNE, Miss ELSIE.
LLOYD, ROBERT B.
POLLARD, CLAUDE.
WHITE, Miss MARION I. H.
WHITEMORE, CUTHBERT.

ORGAN.

VIOLIN.

ATKINSON, Miss NETTIE.
BYFORD, Miss EDITH E.
REED, W. H.

VIOLONCELLO

ELOCUTION.

CHILD, Miss ANNIE
THOMAS, Miss KATIE.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M. and
E. SAURET, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, A.R.A.M.

Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

Director of Dramatic Class—WM. FARREN.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—



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CYCLE OF SIX ARABIAN SONGS *Granville Bantock.*

Miss ANNA B. McDONALD and Mr. HENRY BOULDERSON.

ANDANTE SPIANATO AND POLONAISE in E flat } *Chopin.*
(Op. 22)—Pianoforte

Miss FLORENCE I. REEVES.

SONG "The magic of thy voice" ... *Meyer-Helmund.*

Miss E. MARGARET LLEWELLYN.

WALZER-MÄRCHEN, Nos. 1, 2, and 3 (Op. 54)— } *Schütt.*
Pianoforte, Violin, and Violoncello

Miss ETHEL V. CAVE, Miss MARION JAY, and Miss ETHEL PETTIT.





PROGRAMME.

MONDAY, NOVEMBER 20, 1899.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

QUARTET (Op. 76, No. 3)—Two Violins, Viola, and Violoncello
Haydn.
MISS NETTIE ATKINSON, MISS IRENE PENSO,
MR. LIONEL TERTIS, AND MR. R. V. TABB.

“BIROULKI” (Op. 2)—Pianoforte *Anatole Liadoff*.
MR. CLAUDE GASCOIGNE.

SONGS (MSS.) ... { “Rondel” } ... *Mabel Colyer*
 { “The time of roses” } (Potter Exhibitioner).

MISS GERTRUDE DRINKWATER.

“RONDEL.”

LOVE, love, what wilt thou with this heart of mine?
Nought see I fixed or sure in thee!
I do not know thee, nor what deeds are thine:
Love, love, what wilt thou with this heart of mine?
Nought see I fixed or sure in thee!

Shall I be mute, or vows with prayers combine?
Ye who are blessed in loving, tell it me:
Love, love, what wilt thou with this heart of mine?
Nought see I permanent or sure in thee!

(From the French.) Longfellow.

“THE TIME OF ROSES.”

IT was not in the winter
 Our loving lot was cast;
 It was the time of roses—
 We pluck'd them as we pass'd!

That churlish season never frown'd
 On early love yet!
 Oh, no! the world was newly crown'd
 With flowers when first we met.

'Twas twilight, and I bade you go,
 But still you held me fast;
 It was the time of roses—
 We pluck'd them as we pass'd.

CONCERTSTÜCK (Op. 20)—Violin *Saint-Saëns.*

MISS MARJORIE HAYWARD.

SONG “Serenade” *Schubert.*

MR. GALE GARDNER

(Westmorland Scholar).

THRO' the night my songs adjure thee,
 Hear, oh, hear their prayer!
 To the grove, Love, I conjure thee,
 Come, and meet me there.

As the whisp'ring branches o'er thee
 Twine a shade secure,
 Fear thou nought while I adore thee,
 Thou art all too pure.

Hark! the nightingales around me
 Intercede with thee.
 With their music they surround thee,
 Let it plead for me.

Well they know the Lover's anguish,
 Well they feel his pain,
 And with melodies that languish
 Touch no heart in vain.

Idly let me not implore thee,
 Hear my love confest;
 Trembling do I linger for thee,
 Come, and make me blest.

HARMONIC VARIATIONS IN G (MS.)—Two Pianofortes
Harry Farjeon
 (Goring Thomas Scholar).

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|-----------------|----------------|-------------------------------|
| (a) Theme. | (d) Polonaise. | (g) Humoresque. |
| (b) Étincelles. | (e) Scherzino. | (h) Gavotte in Canon. |
| (c) Waltz. | (f) Romance. | (i) Country Dance and Finale. |

MISS MARGUERITE ELZY AND MISS MARION WHITE.

CYCLE OF SIX ARABIAN SONGS ... *Granville Bantock.*

MISS ANNA B. McDONALD AND MR. HENRY BOULDERSON.

I. "THE MEETING."

THEY were standing by the fountain,
 He, a noble Arab chieftain;
 She, an Arab chieftain's daughter,
 While the water splash'd and wander'd.

Then he look'd into her soft eyes,
 "One clear draught I ask thee, maiden,"
 And far down she dropp'd her pitcher,
 While the water splash'd and wander'd.

Then Love look'd up from the mirror
 Of the magic crystal fountain,
 As they lean'd there close together,
 While the water splash'd and wander'd.
 "All my spirit loves thee, maiden,"
 Cried he, struck by Love's swift arrow,
 And she murmur'd too "I love thee,"
 While the water splash'd and wander'd.

II. "LAMENT."

MINE eyes are sad, my soul is lonely,
 I think of thee, of thee, love, only,
 My roses, parch'd and over-blown,
 Drop down their sweets before the sun,—
 The fervent sun of love which sears
 These poor cheeks pale with constant tears.
 Ah! love, my heart is sad and lonely,
 I yearn for thee,—for thee, love, only.

My lute is still, my lips are sighing,
 How weary are the hours in flying,
 The very breezes' soft caress
 Speaks to my heart of loneliness.
 The fountain falling on the stone
 Murmurs of thee, of thee alone.
 Ah! love, for thee my soul is sighing,
 How weary are the hours in flying.

III. "IN THE DESERT."

MOTIONLESS, voiceless, beautiful, serene,
 The silence stretches round me and I lean
 To catch one breeze that maybe kiss'd her hair.
 Oh, my beloved!
 I see thee ev'rywhere I wander,
 In this cold silver moonlight
 Thy mem'ry bathes my sad, dim, wearied sight,
 But thou art distant as the mirage shines
 In treacherous light on far horizon lines,
 Luring the thirsty traveller to lave
 His parch'd lips in an ever distant wave.

IV. "THE NIGHTINGALE'S SONG."

OH, bird that singest to the eve, forlorn,
 Thy bosom press'd against a thorn,
 Thou could'st not warble thus were not thy heart
 Pierc'd with the pain and passion of that dart.
 So too my soul was silent, till love's pain
 Drew from its strings this broken strain.

Ah! how thou singest, music-haunted bird,
 Till all the list'ning air is stirr'd,
 Till joy, born from the wonder of thy lay,
 Chases my sadness all away,
 And hope's glad whisper makes my full heart burn—
 He will return, he will return!

V. "THE CHIEFTAIN'S BATTLE."

SWIFTLY we ride through the night,
 Ride till the Eastern light
 Flushes the dawn red rose,
 Then swiftly we dash on our foes ;
 Swift as the wings of the wind,
 Swiftly, with Death behind,
 Deadly as Simoon's breath,
 Right boldly we ride with Death.
 "Allah il Allah ! ' our cry,
 Onward to victory !
 Proudly our pennons wave,
 Red, red as the blood of the brave ;
 Then, at the end of the fray,
 Out thro' the desert, away,
 Riding, ah ! swift and free,
 Swift riding, my love, to thee !

VI. "THE RETURN."

AH ! kiss me once and yet again,
 Till passion almost thrills to pain,
 And all my yielding soul is fire,
 My love, my own, my heart's desire !
 The clash of steel, the call to arms,
 The wheeling charge, wild war's alarms,
 The fight with death and danger o'er,
 And I am here with thee once more !
 Ah ! kiss me once, and yet again,
 Till passion almost thrills to pain,
 And all my yielding soul is fire,
 My love, my own, my heart's desire !

Words by Helen F. Schweitzer.

ANDANTE SPIANATO AND POLONAISE in E flat
(Op. 22)—Pianoforte *Chopin.*

Miss FLORENCE I. REEVES.

SONG "The magic of thy voice" ... *Meyer-Helmund.*

Miss E. MARGARET LLEWELLYN.

3 THINK of thee where'er I go,
In dreams art ever near;
Yet know not why it should be so,
Know not why I should fear.
I only know that since I left,
And since thy spell hath bound me,
Thou with thy magic voice hast weft
Thy wondrous charm around me.

And even now it comes again,
The soul with rapture filling,
The sweet and soft melodious strain
With dear remembrance thrilling.
For since the day when thee I left,
And love's sweet glow then bound me,
Hear but thy magic voice that weft
Its wondrous charm around me.

WALZER-MÄRCHEN, Nos. 1, 2, and 3 (Op. 54)—
Pianoforte, Violin, and Violoncello *Schütt.*

Miss ETHEL V. CAVE, Miss MARION JAY, AND
Miss ETHEL PETTIT.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public* on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-three Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).
- WESSELY EXHIBITIONS for Violin Playing (two).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- HINE PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- PAPEA-ROSA PRIZE for Singing.
- LLEWELYN THOMAS PRIZE for Singing.
- EVILL PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- STERNDAL BENNETT PRIZE for Pianoforte Playing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.
- ROBERT NEWMAN PRIZE for Organ Playing.
- MESSRS. TUBBS PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- SAURET PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- CHARLOTTE WALTERS PRIZES (Two) for Elocution.
- GILBERT BETJEMANN PRIZE for Opera.
- RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1899-1900.

Michaelmas Term began Monday, 25th September, and ends 16th December, 1899.

Lent Term begins Monday, 8th January, and ends 31st March, 1900.

Midsummer Term begins Thursday, 3rd May, and ends 25th July.

ENTRANCE EXAMINATIONS, 1899-1900.

Entrance Examinations will be held:—

For the Lent Term, Thursday, 4th January, 1900, at 11.

For the Lent Half-Term, Thursday, 15th February, 1900, at 2.

For the Midsummer Term, Thursday, 3rd May, 1900, at 2.

For the Midsummer Half-Term, Thursday, 14th June, 1900, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a
Students' Aid Fund,
 of which the Interest is appropriated, at the Committee's discretion,
 to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	£	s.	d.
Alma Mater Male Voice Choir	50	0	0
Anonymous, per Secretary	5	5	0
Chapman, Spencer, Esq.	6	1	0
Corder, F., Esq., F.R.A.M.	52	10	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	1	1	0
Dobree, Bonamy, Esq.	2	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	10	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	1	1	0
Macfarren, Sir G. A. (deceased)	2	2	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	5	5	0
Mackenzie, Sir Alexander C., Mus.D.	1	1	0
Mallam, Dalton, Esq.	100	0	0
Margetson, Stewart, Esq.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherelift, <i>née</i> Fanny Rowland)	2	2	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	52	10	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	3	3	0
Ramsden, Archibald, Esq.	1	1	0
Ramsden, Archibald, Esq. (2nd donation)	105	0	0
Renshaw, J., Esq.	100	0	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	1	1	0
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	62	10	2
Sparrow, Chas. E., Esq.	200	0	0
Threlfall, Thomas, Esq.	3	14	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Walters, Miss Charlotte	105	0	0
White, His Honour Judge F. Meadows	10	10	0
	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Buckle, J., Esq.	3	3	0
Cummings, Rd., Esq., A.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
Key, Mrs. (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Mackway, Walter, Esq., A.R.A.M.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Nicholl, W., Esq., F.R.A.M.	8	8	0
Oswald, Arthur, Esq., F.R.A.M.	6	6	0
Pezze, A., Esq., Hon. R.A.M.	1	11	6
Schloesser, A., Esq., Hon. R.A.M.	18	18	0
Thompson, Arthur, Esq., F.R.A.M.	6	6	0
Webbe, Septimus, Esq., A.R.A.M.	8	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN...	105	0	0			
H.R.H. THE PRINCE OF WALES ...	10	10	0			
H.R.H. THE PRINCESS OF WALES ...	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. ...	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Aitken, Samuel, Esq. ...	5	5	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M. ...	1	1	0			
Albert, B., Esq. ...	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle) ...	1	1	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Baker, Sir Benjamin, K.C.M.G., LL.D., F.R.S. ...				52	10	0
Bambridge, G. E., Esq., A.R.A.M. ...	1	1	0			
Bampfylde, F. W. W., In memory of ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M. ...	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1	0			
Bloomfield, Lady ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Bowen, Edward, Esq. ...	3	3	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
Broadwood & Sons, Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
Broxholme, Mrs. Fred. G. ...				26	6	0
Burnett, A., Esq., Hon. R.A.M. ...	1	1	0			
Burton, B. H., Esq. ...	1	1	0			
Buthin, E. Fox, Esq., ...	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Carse, Adam, Esq. ...	1	1	0			
Cater, J. J., Esq. ...	1	1	0			
Chappell & Co., Messrs. ...	5	5	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq. ...	1	1	0			
Clapshaw, Miss Amy C. G., A.R.A.M. ...	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M. ...	1	1	0			
Cobb, Gerard F., Esq., M.A. ...	1	1	0			
Collard & Collard, Messrs. ...	5	5	0			
Collins, Lieut.-Col. Arthur, C.B., M.V.O. ...	1	1	0			
Collins, The Right Hon. Lord Justice Henn	2	2	0			
Copland, Charles, Esq., A.R.A.M. ...	1	1	0			
Corder, F., Esq., F.R.A.M. ...	1	1	0			
Corner, Rev. Horace G., M.A., Oxon. ...	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased) ...				2	2	0
Crow, Edwin J., Esq., Mus.D. Cantab., F.R.C.O.	1	1	0			
Crowe, Mrs. George ...	1	1	0			
Cummings, Richard, Esq., A.R.A.M. ...	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M....	1	1	0			
Curtis, Miss Alice, L.R.A.M. ...	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M. ...	1	1	0			
Davies, Ben, Esq., A.R.A.M. ...	1	1	0			
Davies, Miss Jessie, A.R.A.M. ...	1	1	0			
Davies, Mrs. Mary, F.R.A.M. ...	1	1	0			
Davies, Mrs. M. Read ...	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M. ..	1	1	0			
Dewar, Professor James, LL.D., F.R.S. ...	1	1	0			
Dixon, Miss E. J. ...	1	1	0			
Dobbie, R., Esq. ...	2	2	0			
Dobree, Bonamy, Esq. ...	5	5	0	5	5	0
Drewett, Edwin, Esq. ...	1	1	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Edwin Ashdown, Ltd., Messrs. ...	5	5	0			
Elder, Miss Eugenie ...	1	1	0			
Erard & Co., Messrs. ...	5	5	0			
Evill, Henry, Esq....	1	1	0			
Eyers, H. R., Esq., F.R.A.M. ...	1	1	0			
Faning, Eaton, Esq., Mus. Bac. Cantab., F.R.A.M.	1	1	0			
Farren, Wm., Esq. ...	1	1	0			
Ferrari, Miss F. J. ...	1	1	0			
Finch, Mrs. A. ...	1	1	0			
Fitch, Fredk. Geo., Esq. ...	3	3	0			
Fitton, Walter, Esq., A.R.A.M. ...	1	1	0			
Flack, Mrs. W. J. ...	1	1	0			
Fleming, Miss Fannie ...	1	1	0			
Gibson, Alfred, Esq. ...	1	1	0			
Glenesk, Lord ...				12	12	0
Godfrey, Miss Margaret, A.R.A.M. ...	1	1	0			
Goetz, Ludovic, Esq. ...				1	1	0
Goldsmid, Louisa, Lady ...	2	2	0	5	0	0
Goldsmiths' Company ...				50	0	0
Goldsmiths' Company (2nd donation) ...				100	0	0
Goldsmiths' Company (3rd donation) ...				50	0	0

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Green, Richard, Esq.	1	1	0			
Greenhill, Miss Edith O., A.R.A.M.	1	1	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company				5	0	0
Gwyn, Frank M., Esq.	1	1	0			
Hailstone, Mrs.				12	12	0
Hann, W. H., Esq.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	1	1	0			
Haynes, Battison, Esq.	1	1	0			
Hazard, Miss Ada, A.R.A.M.	1	1	0			
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herbert, Chas. J. J., Esq., L.R.A.M.	1	1	0			
Higgins, Miss Florence G., Mus. Bac. Lond.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Horrocks, Miss Amy, F.R.A.M.	1	1	0			
Horton, G., Esq., A.R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq.	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
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Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

Director of Dramatic Class—WM. FARREN.

Director of Junior Orchestra—F. CORDER, F.R.A.M.



The Orchestra

First Violins.

Mr. Frye-Parker, W.†
(Principal.)
Miss Baker.*
" Berger.*
" Byford, E.*
Mr. Champ, S.*
Miss Cook.*
Mr. Crozier.*
Mr. Dyke, S.*
" Evans, A.*
Miss Hansell.†
" Hayward.*
Mr. Holland, T.*
Miss Inglis.*
" Ison.*
" Lumsden.*
" Moss, K.*
" Pemberton.*
" Sutton, M.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)
Miss Boatwright, H.*
" Brown, H. M.
" Chabot.*
" Connor.*
" Dickenson
" Ellison.*
" Hardwick.*
" Holloway.*
" Lorient.*
" Pyle.*
" Smither.*
Mr. Taylor, B.*
" Victor.*
Miss Wingfield.*
" Wood.*

Violas.

Mr. Hann, W. H.
(Principal.)
Miss Atkinson, V.*
Mr. Channell, H.†
" Dyson, A. E.†
" Flux, R. N.*
" Peppercorn, W. H.*
" Timothy, W. H.†
" Tertis, L.†
" Whitmore, C.*

Violoncellos.

Mr. Gill, C. H. A.†
(Principal.)
" Carrodus, J.†
" Hambleton, J. E.†
Miss Hooten.*
Mr. Horton.*
" Maney, A.*
" Parker, B.†
Miss Pettit.*

Double Basses.

Mr. White, A. C.†
(Principal.)
" Bishop, J.
" Carrodus, E. A.
" Griffiths, W.
" Hobday, C.
" Kendall, F.
" Maney, E. F.*
" Smither, A

Flutes.

Mr. Vivian, A. P.†
" Steiner, J. C.*
" Chapman, H. A.

Oboes.

Miss Bull, L.†
Mr. Horton, G.†

Clarinets.

Mr. Egerton, P.†
Miss Thomas, F.†

Bassoons.

Mr. Wotton, W. B.
" Hunt, C.†

Horns.

Mr. Borsdorf, A.
" Brain, A. E.
" Busby, T. R.
" Wright, G.

Trumpets.

Mr. Solomon, J.†
" Simon, J. L.

Trombones.

Mr. Colton, T. C.
" Matt, A. E.
" Matt, J.

Tuba.

Mr. Travis, R.

Tympani.

Mr. Weekes, W. P.*

Bass Drum and Cymbals.

Mr. Barley, A.*

Triangle.

Mr. Carse, A. von Ahn.*

Harp.

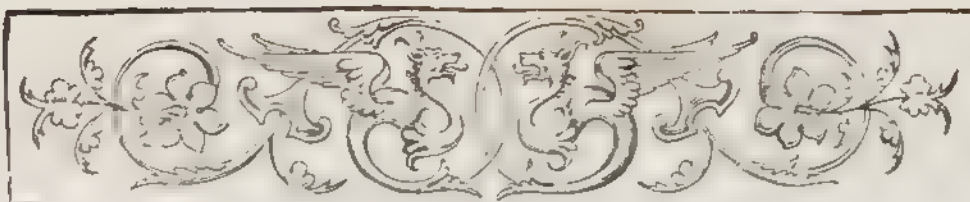
Miss Mason, G.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.



PROGRAMME.



NAUTICAL OVERTURE ... "Britannia" ... *A. C. Mackenzie.*

Composed expressly for the R.A.M. Commemoration Concert, held May 17th. 1894, and dedicated to the President, H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.

"ROMANCE" AND "RONDO" from Concerto in E minor—
Pianoforte * } *Chopin.*

MISS VIOLET WILLIAMS FREEMAN.

SONG, "The Swimmer" (Sea Pictures, Op. 37, No. 5)
Edward Elgar.

MISS IDA MANN.

CONCERT VARIATIONS upon an English Theme, |
(Op. 71)—Pianoforte } *C. V. Stanford.*

MR. WILTON COLE.

"PARTING," a Recitation with Musical Accompaniment
MISS KATE HOLBROOK. *Walter P. Weekes*
(Student).

CONCERTO (No. 4)—Violin *Vieuxtemps.*

MISS IRENE PENSO.

* PIANOFORTE BY C. BECHSTEIN.

HARVEST DANCE (Op. 37) *Hamerik.*

THE FEMALE CHOIR.

CONCERTO in D minor (1st Movement)—Pianoforte †... *Rubinstein.*

Miss ELSIE E. HORNE

(Lady Jenkinson's Thalberg Scholar).

SCENE 4, ACT I. of "Tannhäuser" *Wagner.*

MR. ERNEST TORRENCE	<i>The Landgrave</i>	
MR. W. R. MAXWELL ...	<i>Tannhäuser</i>	
MR. ERIC DUDLEY ...	<i>Wolfram</i>	} <i>The Minstrel Knights.</i>
MR. ANDERSON NICOL ...	<i>Walther</i>	
MR. CHARLES THOMPSON ...	<i>Biterolf</i>	
MR. EDWARD F. BARROW ...	<i>Heinrich</i>	
MR. G. R. SENIOR ...	<i>Reinmar</i>	

"The National Anthem."



A grim, grey coast and a seaboard ghastly,
 And shores trod seldom by feet of men—
 Where the batter'd hull and the broken mast lie,
 They have lain embedded these long years ten.
 Love! when we wandered here together,
 Hand in hand through the sparkling weather,
 From the heights and hollows of fern and heather,
 God surely loved us a little then.

The skies were fairer and shores were firmer—
 The blue sea over the bright sand roll'd;
 Babble and prattle, and ripple and murmur,
 Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder
 And clad with lightning and shod with sleet,
 And strong winds treading the swift waves under
 The flying rollers with frothy feet.
 One gleam like a bloodshot sword-blade swims on
 The sky line, staining the green gulf crimson,
 A death-stroke fiercely dealt by a dim sun
 That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
 The storm sprite loosens the gusty reins;
 Now the stoutest ship were the frailest shallop
 In your hollow backs, on your high-arched manes.
 I would ride as never a man has ridden
 In your sleepy, swirling surges hidden;
 To gulfs foreshadow'd through strifes forbidden,
 Where no light wearies and no love wanes.

From a poem by A. LINDSAY GORDON.

CONCERT VARIATIONS upon an English
 Theme (Op. 71)—Pianoforte ... } *C. V. Stanford.*

MR. WILTON COLE.

“PARTING,” a Recitation with Musical Accompaniment

Walter P. Weekes

MISS KATE HOLBROOK.

(Student).

YE storm winds of Autumn
 Who rush by, who shake
 The window, and ruffle
 The gleam-lighted lake;
 Who cross to the hill-side
 Thin-sprinkled with farms,
 Where the high woods strip sadly
 Their yellowing arms;

Ye are bound for the mountains—
 Ah, with you let me go
 Where your cold distant barrier,
 The vast range of snow,
 Through the loose clouds lifts dimly
 Its white peaks in air—
 How deep is their stillness!
 Ah! would I were there!

But on the stairs what voice is this I hear,
 Buoyant as morning, and as morning clear?
 Say, has some wet bird-haunted English lawn
 Lent it the music of its trees at dawn?
 Or was it from some sun-fleck'd mountain-brook
 That the sweet voice its upland clearness took?
 Ah! it comes nearer—
 Sweet notes, this way!

Hark! fast by the window
 The rushing winds go,
 To the ice-cumber'd gorges
 The vast seas of snow.
 There the torrents drive upward
 Their rock-strangled hum,
 There the avalanche thunders
 The hoarse torrent dumb.
 I come, O ye mountains!
 Ye torrents, I come!

But who is this, by the half-open'd door,
 Whose figure casts a shadow on the floor?
 The sweet blue eyes—the soft, ash-colour'd hair—
 The cheeks that still their gentle paleness wear—
 The lovely lips, with their arch smile, that tells
 The unconquer'd joy in which her spirit dwells—
 Ah! they bend nearer—
 Sweet lips, this way!

Hark! the wind rushes past us—
 Ah! with that let me go
 To the clear waning hill-side
 Unspotted by snow,
 There to watch, o'er the sunk vale,
 The frore mountain wall,
 Where the nich'd snow-bed sprays down
 Its powdery fall.
 There its dusky blue clusters
 The aconite spreads;
 There the pines slope, the cloud-strips
 Hung soft in their heads.
 No life but, at moments,
 The mountain-bee's hum.
 — I come, O ye mountains!
 Ye pine-woods, I come!

Forgive me! forgive me!
 Ah, Marguerite, fain
 Would these arms reach to clasp thee:—
 But see! 'tis in vain.

In the void air towards thee
 My strain'd arms are cast,
 But a sea rolls between us—
 Our different past.

To the lips, ah! of others,
 Those lips have been prest,
 And others, ere I was,
 Were clasp'd to that breast;

Far, far from each other
 Our spirits have grown.
 And what heart knows another?
 Ah! who knows his own?

Blow, ye winds! lift me with you!
 I come to the wild.
 Fold closely, O nature!
 Thine arms round thy child.

To thee only God granted
 A heart ever new:
 To all always open,
 To all always true.

Ah, calm me! restore me!
 And dry up my tears
 On thy high mountain platforms
 Where morn first appears,

Where the white mists, for ever,
 Are spread and unfurl'd;
 In the stir of the forces
 Whence issued the world.

Matthew Arnold.

CONCERTO (No. 4)—Violin *Vieuxtemps.*

MISS IRENE PENSO.

HARVEST DANCE (Op. 37) *Hamerik.*

THE FEMALE CHOIR.

'TIS harvest holiday,
 Ye merry maids, I say,
 Come, let us join the reapers' roundelay.
 'Mid stacks of scented hay
 We'll while the night away,
 In rhythmic measure swinging, pleasure bringing,
 Where pipes and fiddles gay
 Set all a-singing.

Join hands, and dance in chain
 Around the golden grain,
 And cast a smile to him, who sings the old refrain:
 "Two eyes of tender blue,
 A heart sincere and true,
 Come, life is short, the hours of joy but few!"

A glance, full of pleasure,
 A dance, light of measure,
 A dance in a trance
 Of bliss a kiss,
 My treasure!

* * * * *

Day is hiding, night abiding,
 Stars by stars on high are gliding,
 Harvest moon, so full and bright,
 Floods the fields with amber light.

Sparkling dew-drops glitter on the bower-eaves,
 Will-o'-th'-wisps fast flitter through the fading leaves.
 Sheen of lightning chases shadows,
 On the misty meadows,
 O'er the golden sheaves.

* * * * *

While they're singing, while they're dancing,
 Come, my love, let us steal by
 To the forest's sweet entrancing
 Solitude; but you and I.

Let them call us, seek and wonder,
Hold my hand, and do not sigh,
In the woody hollows yonder
We're alone ! but you and I.

Moonbeams tender, light and slender,
O'er your locks in shining splendour
Glorylike expand ;
Tint your cheeks so pale, and tremble
In your eye, round foot and hand
Weave their web, till you resemble
Elfin maid from elfin land.

Loving heart, 'gainst mine reposing,
Loving arms, around me closing,
Speak love's silent tongue.
Rock to music's lulling measure,
Rock me lightly, rock me long,
Into dreams of love's sweet pleasure
With a kiss, a smile, a song !

* * * * *

Youth will pass, and manhood follow
Swiftly, but a flood and ebb.
Life's success and joys are hollow
Freaks of fancy's wanton web.

Spring has flown, and Summer ageing
Into Fall, will soon take flight.
Friends, while Winter storms are raging,
Let us dream of Spring and light,
Sweet and bright. Good-night.

CONCERTO in D minor (1st Movement)—Pianoforte† *Rubinstein.*

Miss ELSIE E. HORNE

(Lady Jenkinson's Thalberg Scholar).

† THE PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.

SCENE 4, ACT I. OF "TANNHÄUSER" *Wagner.*

MR. ERNEST TORRENCE	<i>The Landgrave.</i>	
MR. W. R. MAXWELL ...	<i>Tannhäuser</i>	
MR. ERIC DUDLEY ...	<i>Wolfram</i>	
MR. ANDERSON NICOL ...	<i>Walther</i>	} <i>The Minstrel Knights.</i>
MR. CHARLES THOMPSON ...	<i>Biterolf</i>	
MR. EDWARD F. BARROW ...	<i>Heinrich</i>	
MR. G. R. SENIOR ...	<i>Reinmar</i>	

LANDGRAVE.

Who is yon knight, so deep absorb'd in prayer?

WALTHER.

A pilgrim, sure.

BITEROLF.

By ev'ry sign, a noble.

WOLFRAM.

Our lost one!

ALL.

Henry! Henry! is it thou?

LANDGRAVE.

Is't no delusion?

Dost thou, then, return to us,

Whom thou so rashly didst abandon?

BITEROLF.

Say, what doth thy return this day forebode us?

Is't friendship? or a challenge, as of old?

WALTHER.

Com'st thou as friend, or scornful foe?

ALL EXCEPT WOLFRAM.

As foe?

WOLFRAM.

Oh, ask him not ! his looks bespeak not scorning !
We welcome thee, thou gallant minstrel ;
Alas, too long thou wert from us estrang'd.

WALTHER.

Yes, welcome, if thou com'st in peace !

BITEROLF.

All hail, if we as friends can greet !

ALL.

All hail, all hail—we welcome thee !

LANDGRAVE.

I, too, would welcome thy return ;
But say, where tarried'st thou so long ?

TANNHÄUSER.

In strange and distant realms I wander'd far,
Where neither peace nor rest were ever found.
Ask not ! at enmity I am with none :
We meet as friends—let me in peace depart.

LANDGRAVE.

Depart thou shalt not ; for our own we claim thee.

WALTHER.

Thou must not go.

BITEROLF.

From us thou shalt not part.

TANNHÄUSER.

I must ! Onwards I'm driven ever,
Ne'er upon earth can I have rest.
The past to me is closed for ever,
I'm doomed to roam alone, unblest.

ALL.

Oh, stay, be ours ; let us not sever ;
'Mid friends and home thou shalt find rest.
What dost thou seek with vain endeavour ?
Why is thy soul with grief oppress'd ?

WOLFRAM.

Here dwells Elizabeth.

TANNHÄUSER.

Elizabeth ! oh, ruth of Heaven !
That name ador'd once more I hear !

WOLFRAM.

He is no foe who doth that name to thee recall.
My sovereign lord, permit that I may tell him of the prize he
won.

LANDGRAVE.

Tell him the marvel that his song hath wrought ;
And keep him, Heav'n, in virtue, that nobly he may own it.

WOLFRAM.

When for the palm in song we were contending,
And oft thy conqu'ring strain the wreath had won,
Our songs anon thy victory suspending,
One glorious prize was won by thee alone—
Was't magic, or a pow'r divine,
That wrought thro' thee the wondrous sign ?
Thy harp and song, in blissful hour,
Enthrall'd of royal maids the flow'r,
For, ah, when thou in scorn hadst left us,
Her heart was clos'd to joy and song ;
Of her sweet presence she bereft us :
For thee in vain she wearied long.
Oh, minstrel bold, return and rest thee—
Once more awake thy joyous strain !
Cast off the burden that oppress'd thee,
And her fair star will shine again.

ALL.

Return, oh, Henry, thou our brother !
Anger and strife shall be no more :
In joy and peace with one another
Our strains united let us pour.

TANNHÄUSER.

What joy! what joy! oh, guide my steps to her!
 Ah, dost thou smile once more upon me,
 Thou radiant world that I have lost?
 O sun of heav'n, thou dost not shun me,
 By stormy clouds no longer cross'd?
 'Tis May, sweet May, its thousand carols'
 Tender rejoicing set my sorrow free!
 A ray of new unwonted splendour
 My soul illumines. Oh, joy, 'tis she.

ALL.

He doth return, no more to wander;
 Our lov'd and lost is ours again.
 All praise and thanks to those we render
 Who could persuade, and not in vain.
 Now let your harps indite a measure
 Of all that hero's hand may dare—
 Of all that poet's heart can pleasure,
 Before the fairest of the fair.

“The National Anthem.”



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1828, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 28, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-three Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAPEA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).
- WESSELY EXHIBITIONS for Violin Playing (two).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 33), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIO SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 27.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 26.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 24, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 25 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing

TERMINAL ARRANGEMENTS, 1899-1900.

Michaelmas Term began Monday, 25th September, and ends 16th December, 1899.

Lent Term begins Monday, 8th January, and ends 31st March, 1900.

Midsummer Term begins Thursday, 3rd May, and ends 25th July.

ENTRANCE EXAMINATIONS, 1899-1900.

Entrance Examinations will be held:—

For the Lent Term, Thursday, 4th January, 1900, at 11.

For the Lent Half-Term, Thursday, 15th February, 1900, at 2.

For the Midsummer Term, Thursday, 3rd May, 1900, at 2.

For the Midsummer Half-Term, Thursday, 14th June, 1900, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 21.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Alma Mater Male Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Buckle, J., Esq.	3	3	0
Cummings, Rd., Esq., A.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
Key, Mrs. (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Mackway, Walter, Esq., A.R.A.M.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Nicholl, W., Esq., F.R.A.M.	8	8	0
Oswald, Arthur, Esq., F.R.A.M.	6	6	0
Pezze, A., Esq., Hon. R.A.M.	1	11	6
Schloesser, A., Esq., Hon. R.A.M.	18	18	0
Thompson, Arthur, Esq., F.R.A.M.	6	6	0
Webbe, Septimus, Esq., A.R.A.M.	8	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN...	105	0	0			
H.R.H. THE PRINCE OF WALES ...	10	10	0			
H.R.H. THE PRINCESS OF WALES ...	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. ...	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Aitken, Samuel, Esq. ...	5	5	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M. ...	1	1	0			
Albert, B., Esq. ...	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle) ...	1	1	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Baker, Sir Benjamin, K.C.M.G., LL.D., F.R.S. ...				52	10	0
Bambridge, G. E., Esq., F.R.A.M. ...	1	1	0			
Bampfylde, F. W. W., In memory of ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M. ...	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1	0			
Bloomfield, Lady ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Bowen, Edward, Esq. ...	3	3	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
Broadwood & Sons, Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
Broxholme, Mrs. Fred. G. ...				26	6	0
Burnett, A., Esq., Hon. R.A.M. ...	1	1	0			
Burton, B. H., Esq. ...	1	1	0			
Buthin, E. Fox, Esq. ...	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Carse, Adam, Esq. ...	1	1	0			
Cater, J. J., Esq. ...	1	1	0			
Chappell & Co., Messrs. ...	5	5	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq. ...	1	1	0			
Clapshaw, Miss Amy C. G., A.R.A.M. ...	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M. ...	1	1	0			
Cobb, Gerard F., Esq., M.A. ...	1	1	0			
Collard & Collard, Messrs. ...	5	5	0			
Collins, Lieut.-Col. Arthur, C.B., M.V.O. ...	1	1	0			
Collins, The Right Hon. Lord Justice Henn	2	2	0			
Cooper, E. E., Esq. ...				26	5	0
Copland, Charles, Esq., A.R.A.M. ...	1	1	0			
Corder, F., Esq., F.R.A.M. ...	1	1	0			
Corner, Rev. Horace G., M.A., Oxon. ...	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased) ...				2	2	0
Crow, Edwin J., Esq., Mus.D. Cantab., F.R.C.O.	1	1	0			
Crowe, Mrs. George ...	1	1	0			
Cummings, Richard, Esq., A.R.A.M. ...	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M....	1	1	0			
Curtis, Miss Alice, L.R.A.M. ...	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M. ...	1	1	0			
Davies, Ben, Esq., F.R.A.M. ...	1	1	0			
Davies, Miss Jessie, A.R.A.M. ...	1	1	0			
Davies, Mrs. Mary, F.R.A.M. ...	1	1	0			
Davies, Mrs. M. Read ...	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M. ..	1	1	0			
Denza, C., Esq. ...	1	1	0			
Dewar, Professor James, LL.D., F.R.S. ...	1	1	0			
Dixon, Miss E. J. ...	1	1	0			
Dobbie, R., Esq. ...	2	2	0			
Dobree, Bonamy, Esq. ...	5	5	0	5	5	0
Drewett, Edwin, Esq. ...	1	1	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Edwin Ashdown, Ltd., Messrs. ...	5	5	0			
Elder, Miss Eugenie ...	1	1	0			
Erard & Co., Messrs. ...	5	5	0			
Evill, Henry, Esq....	1	1	0			
Eyers, H. R., Esq., F.R.A.M. ...	1	1	0			
Faning, Eaton, Esq., Mus. Bac. Cantab., F.R.A.M. ...	1	1	0			
Farren, Wm., Esq. ...	1	1	0			
Ferrari, Miss F. J. ...	1	1	0			
Finch, Mrs. A. ...	1	1	0			
Fitch, Fredk. Geo., Esq. ...	3	3	0			
Fitton, Walter, Esq., A.R.A.M. ...	1	1	0			
Flack, Mrs. W. J. ...	1	1	0			
Fleming, Miss Fannie ...	1	1	0			
Gibson, Alfred, Esq. ...	1	1	0			
Glenesk, Lord ...				12	12	0
Godfrey, Miss Margaret, A.R.A.M. ...	1	1	0			
Goetz, Ludovic, Esq. ...				1	1	0
Goldsmid, Louisa, Lady ...	2	2	0	5	0	0
Goldsmiths' Company ...				50	0	0
Goldsmiths' Company (2nd donation) ...				100	0	0
Goldsmiths' Company (3rd donation) ...				50	0	0

						Annual Subscriptions.	Donations or Life Subscriptions.
						£ s. d.	£ s. d.
Green, Richard, Esq.	1 1 0	
Greenhill, Miss Edith O., A.R.A.M.	1 1 0	
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1 1 0	
Grey, Earl de	2 2 0	
Grocers' Company		5 0 0
Gwyn, Frank M., Esq.	1 1 0	
Halstone, Mrs.		12 12 0
Hann, W. H., Esq.	1 1 0	
Harlow, Miss Bessie M.		12 12 0
Harrison, Miss Rose (Pupil of the late Frank Mori)		12 12 0
Hartvigson, Frits, Esq., Hon. R.A.M.	1 1 0	
Haynes, Battison, Esq.	1 1 0	
Hazard, Miss Ada, A.R.A.M.	1 1 0	
Henderson, Miss Robertine, F.R.A.M.	1 1 0	
Herbert, Chas. J. J., Esq., L.R.A.M.	1 1 0	
Higgins, Miss Florence G., Mus. Bac. Lond.	1 1 0	
Higgins, H. V., Esq.	2 2 0	
Horrocks, Miss Amy, F.R.A.M.	1 1 0	
Horton, G., Esq., A.R.A.M.	1 1 0	
Howe, The Earl		105 0 0
Hoyte, Wm. Stevenson, Esq.	1 1 0	
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PROGRAMME OF

A PERFORMANCE OF

Sydney Grundy's Play

"A FOOL'S PARADISE"

BY THE

STUDENTS OF THE DRAMATIC CLASS

OF THE

Royal Academy of Music

(Under the direction of Mr. William Farren)

ON

THURSDAY, 18TH JANUARY, 1900,

To commence at 3 p.m. punctually.



Between the Acts the following selection of Orchestral Music, composed for the occasion by Students of the Royal Academy of Music, will be performed by a special small Orchestra of Students, under the direction of Mr. F. Corder.

OVERTURE (<i>A Fool's Paradise</i>)	...	...	...	<i>Neville Flux.</i>
{ PAS SEUL	...	...	...	<i>Stephen Champ.</i>
{ MARCH (from a Suite)	<i>Paul W. Corder.</i>
ECCENTRIC DANCE	<i>Neville Flux.</i>



“A FOOL’S PARADISE,”

A Play, in Three Acts,

by

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Mildred Selwyn	Miss ETHEL M. BEECH.
Johnson	Miss ISABEL M. PECK.

A Week is supposed to elapse between the First and Second Acts.

The Music incidental to the Play expressly composed by

MR. PAUL W. CORDER.



Or

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Of

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Vo

ORC

NOVEL



Royal Academy of Music.

Programme OF ORGAN RECITAL

TO BE GIVEN IN THE
CONCERT ROOM

ON THE
Opening of the New Organ

JANUARY 25, 1900.

ORGAN SOLO {Toccata in F (with Pedal solo) ... *J. S. Bach.*
 { "Andante with Variations and" *Henry Smart.*
 Finale Fugato }

MR. HENRY R. ROSE, F.R.A.M.

SONGS ... { "Waft gently my song" } ... *F. Liszt.*
 { "My child, were I a king" }

MR. WILLIAM R. MAXWELL.

ORGAN SOLO, "Fantasie, Variations, and Fugue" *Kauffmann.*

MR. W. STEVENSON HOYTE.

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ORGAN SOLO ... { "Prelude in C minor" } ... *J. S. Bach.*
 { "Andante and Fugue" } *Rheinberger.*

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VIOLIN SOLO ... { "Air for G string" } ... *Bach.*
 { "Rondo in A minor" } ... *Sauret.*

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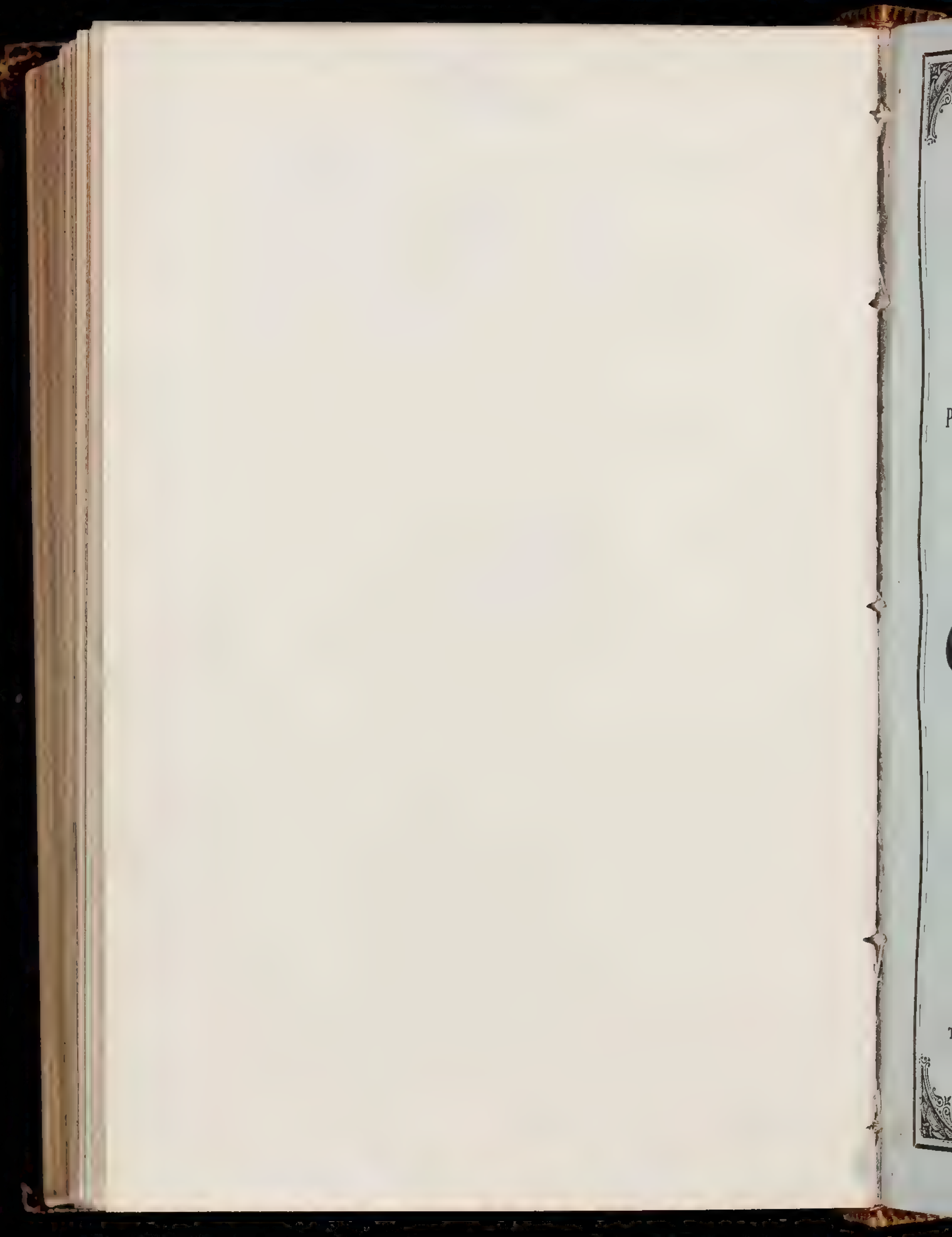
VOCAL TRIOS { a. "Nocturne" } *Elsie Horne*
 { b. "The sea hath its pearls" } (STUDENT).

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ORGAN SOLO, "Adagio, Cantabile, and Scherzo," from
Organ Symphony in G minor ... *E. H. Lemare.*

MR. EDWIN H. LEMARE, F.R.A.M.

AT THE PIANOFORTE.—MR. ALFRED AMY.





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PARKER, W. FRYE, F.R.A.M.
SAURET, EMILE, Hon. R.A.M.
WESSELY, HANS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
PEZZE, A., Hon. R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WHITE, A. C., Hon. R.A.M.

FLUTE

VIVIAN, A. P., A.R.A.M.

HAUTBOY.

HORTON, G., A.R.A.M.

MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

BORS DORF, ADOLPH F.

TRUMPET & CORNET.

SOLOMON, J., A.R.A.M.

TROMBONE.

COLTON, THOMAS.

MILITARY MUSIC.

GODFREY, Lieut. DAN, F.R.A.M.
STRETTON, Lieut. A.

ELOCUTION.

BATEMAN, Miss (Mrs. CROWE).
CHILD, Miss ANNIE.
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.
THOMAS, Miss KATIE.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.
LESINGHAM, HENRY.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

DITTEL, THEODORE H.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M. and
E. SAURET, Hon. R.A.M.

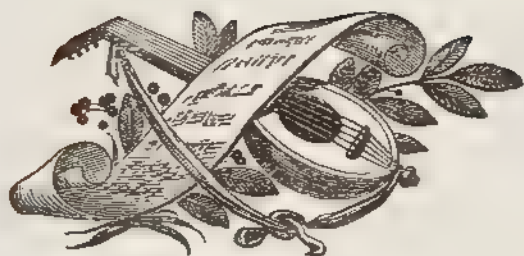
Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, A.R.A.M.

Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

Director of Dramatic Class—WM. FARREN.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.



❖ PROGRAMME. ❖



SONATA in C—Pianoforte and Viola ... *Meyer-Olbersleben.*

MR. CUTHBERT WHITEMORE AND MR. LIONEL TERTIS.

SONG "The Loreley" *Liszt.*

MISS JESSIE STEWART.

NOCTURNE in C sharp minor (Op. 27) } —Pianoforte ... *Chopin.*
 VALSE in C sharp minor (Op. 64) }

MR. ERNEST LEES.

"ROMANZA ED ALLEGRO CON FUOCO," from Trio in E—

Pianoforte, Violin, and Violoncello *G. A. Macfarren.*

MISS MABEL COLYER, MISS NETTIE ATKINSON, AND
 MISS ETHEL PETTIT.

SONG "At Even" *Battison Haynes.*

MR. ERNEST TORRENCE.

THEME AND VARIATIONS in D minor (MS.)—Pianoforte

George D. Cunningham
 (Student).

MR. GEORGE D. CUNNINGHAM.

SONGS (MSS.) ... { "Seraphine" } *Helen MacWhirter*
 { "Cradle Song" } (Student).

MRS. JULIA FRANKS.

CONCERTO in C—Three Pianofortes, with accompaniment
 for Strings *Bach.*

MISS EDITH FALCON, MISS MARY BURGESS, AND
 MISS WINIFRED CHRISTIE.

SONG, "Love in her eyes sits playing" (*Acis and Galatea*) *Handel.*

MR. JAMES MACLEAN.

MOLTO ALLEGRO VIVACE } from Quartet in D—Two Violins,
 MENUETTO } Viola, and Violoncello ... *Mendelssohn.*

MISS MYRTLE LUMSDEN, MISS KATIE MOSS,
 MR. R. NEVILLE FLUX, AND MISS ETHEL PETTIT.

PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

PROGRAMME.

THURSDAY, FEBRUARY 22, 1900.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

SONATA IN C—Pianoforte and Viola ... *Meyer-Olbersleben.*

MR. CUTHBERT WHITEMORE AND MR. LIONEL TERTIS.

SONG "The Loreley" *Liszt.*

MISS JESSIE STEWART.

I KNOW not what is the reason
That I so mournful feel ;
A legend of bygone ages
Will o'er my mem'ry steal.

The air is cool, day is waning,
And gently flows the Rhine ;
The last rays of evening sunlight
The mountain heights enshrine.

Upon the heights is seated
A maiden passing fair,
Her golden robes are shining,
She combs her golden hair.

With golden comb she combs it,
And sings a wond'rous song,
In strange melodious cadence
The sound is borne along.

The boatman upon the waters
Is holden in wrapt delight,
He sees not the reefs before him,
He gazes aloft towards the height.

I fear me the waters engulfing
Are drawing the boatman beneath :
'Twas Loreley, with voice enchanting,
Who lured him on to death.

NOCTURNE in C sharp minor (Op. 27) } —Pianoforte ... *Chopin.*
 VALSE in C sharp minor (Op. 64) }

MR. ERNEST LEES.

“ROMANZA ED ALLEGRO CON FUOCO,” from Trio
 in E—Pianoforte, Violin, and Violoncello ... *G. A. Macfarren.*

MISS MABEL COLYER, MISS NETTIE ATKINSON, AND
 MISS ETHEL PETTIT.

SONG “At Even” . . . *Battison Haynes.*

MR. ERNEST TORRENCE.

COME, now the throb of busy day is o'er,
 Where the soft zephyr woos the woodland glade;
 Come where the chastened moonbeams kiss the twilight,
 Sit by my side amid the leafy shade.

Joy of my soul, thou mistress of my life,
 I press thy hand, I gaze into thy face,
 Of queenly charms I dream, they are thy virtues,
 Of heavenly sweetness 'tis thy peerless grace.

Live ever near me, ever thrill my soul,
 Share all my joys, all evil charm away.
 So through dim life, until the morning breaketh,
 Be thou my love, and light me into day.

THEME AND VARIATIONS in D minor (MS.)—Pianoforte
George D. Cunningham
 (Student).

MR. GEORGE D. CUNNINGHAM.

SONGS (MSS.) ... { "Seraphine"
"Cradle Song" } ... *Helen MacWhirter*
(Student).

Mrs. JULIA FRANKS.

“SERAPHINE.”

WANDL' ich in dem Wald des Abends,
In dem träumerischen Wald,
Immer wandelt mir zur Seite,
Deine zärtliche Gestalt.

Sind es nicht dein weisser Schleir,
Nicht dein sanftes Angesicht,
Oder ist es nur der Mondschein,
Der durch Tannen-dunkel bricht.

Sind es meine eigne Thränen,
Die ich leise rinnen hör,
Oder gehst du Liebste wirklich
Weinend neben mir einher ?

“CRADLE SONG.”

SLEEP, baby, sleep,
The greeny glow-worms creep,
The pigeons to their cote are gone,
And to their fold the sheep.

Rest, baby, rest,
The sun sinks in the West,
The daisies all are gone to sleep,
The birds are in their nest.

Sleep, baby, sleep,
The sky grows dark and deep,
The stars watch over all the world,
God's angels guard thy sleep.

CONCERTO in C—Three Pianofortes, with accompaniment
for Strings... .. *Back.*

MISS EDITH FALCON, MISS MARY BURGESS, AND
MISS WINIFRED CHRISTIE.

SONG, "Love in her eyes sits playing" (*Acis and Galatea*) Handel.

MR. JAMES MACLEAN.

RECITATIVE.

LO! here, my love!
Turn, Galatea, hither turn thine eyes,
See, at thy feet the longing Acis lies.

AIR.

LOVE in her eyes sits playing,
And sheds delicious death!
Love on her lips is straying,
And warbling in her breath!
Love on her breast sits panting,
And swells with soft desire!
No grace, no charm is wanting,
To set the heart on fire.

MOLTO ALLEGRO VIVACE } from Quartet in D—Two Violins,
MENUETTO } Viola, and Violoncello, *Mendelssohn*.

MISS MYRTLE LUMSDEN, MISS KATIE MOSS,
MR. R. NEVILLE FLUX, AND MISS ETHEL PETTIT.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-three Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing

GORING THOMAS SCHOLARSHIP for Composition.

DOVE SCHOLARSHIP for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).

WESSELY EXHIBITIONS for Violin Playing (two).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 19.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 18.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 16, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 17 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1899-1900.

Michaelmas Term began Monday, 25th September, and ended 16th December, 1899.

Lent Term began Monday, 8th January, and ends 31st March, 1900.

Midsummer Term begins Thursday, 3rd May, and ends 25th July.

ENTRANCE EXAMINATIONS, 1899-1900.

Entrance Examinations will be held:—

For the Midsummer Term, Thursday, 3rd May, 1900, at 3.

For the Midsummer Half-Term, Thursday, 14th June, 1900, at 3.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate'ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Alma Mater Male Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
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Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
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Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
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Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
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ANNUAL SUBSCRIPTIONS.

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Needham, Dr. Joseph	1	1	0			
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Renaut, F. W., Esq.	1	1	0			
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Stapley, Sir Harry, Bart.	1	1	0			
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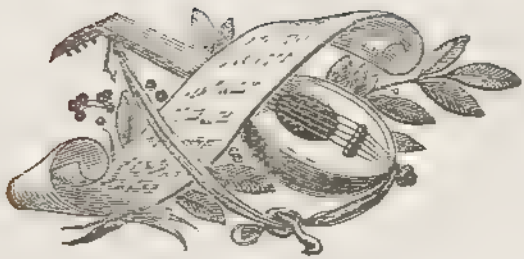
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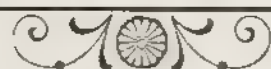
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“ COMEDY ” OVERTURE—Orchestra Herbert W. Ivey
(Student).

AIR “ Air des adieux ” (*Jeanne d’Arc*) ... *Tschaïkowsky*.

MISS LILIAN H. BURGESS.

ADAGIO AND FINALE from Concerto in G minor (Op. 26)—
Violin Max Bruch.

MISS MYRTLE LUMSDEN.

SONG “ There’s a bower of roses ” *C. Villiers Stanford*.

MRS. KATE MARRIOTT.

“ SCOTTISH ” CONCERTO (Op. 55)—Pianoforte *A. C. Mackenzie*.

Allegro maestoso—Molto Lento—Allegro vivace.

MISS MARGUERITE ELZY.

SONGS { “ Elizabeth’s Greeting ” (*Tannhäuser*) *Wagner*.

MISS ANNIE BARTLE.

SONGS { “ In Questa Tomba ” ... *Beethoven*.

MISS GERTRUDE HARVEY.

" VARIATIONS SYMPHONIQUES " (Op. 23)—Violoncello *L. Boellmann.*

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" SERENADE " (Op. 135) }				

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AIR, " Onaway ! Awake, beloved ! " (*Hiawatha's Wedding-Feast*)
S. Coleridge-Taylor.

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CONCERTO in A minor (Op. 16)—Pianoforte *Grieg.*

Allegro moderato—Adagio—Allegro Marcato.

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PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

THURSDAY, MARCH 29, 1900.

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allowed at these Concerts.*

“ COMEDY ” OVERTURE—Orchestra Herbert W. Ivey
(Student).

AIR ... “ Air des adieux ” (*Jeanne d'Arc*) T'schaïkowsky.

MISS LILIAN H. BURGESS.

○ OUI, Dieu le veut,
Je dois suivre ton ordre,
Obéir à ton appel, Sainte Vierge !
Pourquoi, mon cœur, pourquoi bats-tu si fort ?
Pourquoi frémir ?
L'effroi remplit mon âme.
Adieu, forêts, Adieu, prés fleuris, champs d'or,
Et vous paisibles vallons, Adieu !
Jeanne aujourd'hui vous dit à jamais,
À jamais adieu.
Oui, pour toujours, toujours, Adieu !

Mes prés fleuris, et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.
Adieu, forêts, eau pure de la source,
Je vais partir
Et ne vous verrai plus :
Jeanne vous fuit et pour jamais.
O doux vallon où j'ai connu la joie !
Aujourd'hui je te quitte, doux vallon !
Et mes agneaux dans les vertes prairies
Demanderont en vain leur guide.
Au champ d'honneur je dois guider les braves,
Cueillir les palmes sanglantes de la victoire.
Je vais où les voix m'appellent,
Voix Saintes, voix Saintes qui m'appellent.

Seigneur, vous voyez au fond de mon âme,
 Mon cœur se brise, mon âme souffre,
 Mon cœur se brise, mon cœur saigne !
 O monts aimés, adieu, adieu, forêts ombreuses,
 Et vous, paisibles vallons, adieu !
 Jeanne aujourd'hui vous dit à jamais,
 À jamais adieu !
 Oui, pour toujours, toujours, Adieu !
 Prés fleuris arbres verts,
 Si chers à mon enfance
 Vous fleurirez pour d'autres que pour moi.
 Adieu, mes champs ; Adieu, vallons, source pure,
 Il faut partir, il faut partir et pour toujours !
 Ah ! recevez mon éternel Adieu.

ADAGIO AND FINALE from Concerto in G minor
 (Op. 26)—Violin *Max Bruch.*

MISS MYRTLE LUMSDEN.

SONG ... "There's a bower of roses" *C. Villiers Stanford.*

MRS. KATE MARRIOTT.

THERE'S a bower of roses by Bendemeer's stream,
 And the nightingale sings round it all the day long,
 In the time of my childhood, 'twas like a sweet dream
 To sit in the roses and hear the birds' song.

That bow'r and its roses I never forget,
 But oft when alone in the bloom of the year
 I think is the nightingale singing there yet,
 Are the roses still bright on the calm Bendemeer ?

No, the roses soon wither'd that hung o'er the wave,
 But some blossoms were gather'd while brightly they shone,
 And a dew was distill'd from their flowers that gave
 All the fragrance of summer when summer has gone.

Thus memory draws from delight ere it dies,
 An essence that breathes of it many a year,
 And bright to my soul as 'twas then to my eyes
 Is that bower on the banks of the calm Bendemeer !


“SCOTTISH” CONCERTO (Op. 55)—Pianoforte *A. C. Mackenzie.*

Allegro maestoso—Molto Lento—Allegro vivace.


MISS MARGUERITE ELZY.

SONGS ...	{	“Elizabeth’s Greeting” (<i>Tannhäuser</i>)	<i>Wagner.</i>
		MISS ANNIE BARTLE.	
		“In Questa Tomba”	... .. <i>Beethoven.</i>
		MISS GERTRUDE HARVEY.	

“ELIZABETH’S GREETING.”

 H! hall of song, I give thee greeting!
 All hail to thee, thou hallowed place!
 'Twas here that dream so sweet and fleeting
 Upon my heart his song did trace.
 But since by him forsaken,
 A desert thou dost seem!
 Thy echoes only waken
 Remembrance of a dream!
 But now the flame of hope is lighted,
 Thy vault shall ring with glorious war;
 For he, whose strains my soul delighted,
 No longer roams afar!
 All hail to thee!
 Thou hall of glory, dear to my heart!

“IN QUESTA TOMBA.”

 N questa tomba oscura lascia mi riposar
 Quando vivevo in grata dovevi a me pensar,
 Lascia che l' ombre ignude godansi pace almen.
 E non bagnar mie ceneri d' inutile velen.

“VARIATIONS SYMPHONIQUES” (Op. 23)—

Violoncello *L. Boellmann.*

MR. R. V. TABB.

"GOD IN NATURE" (Op. 133) } Schubert.
 "SERENADE" (Op. 135) }

THE FEMALE CHOIR.

Contralto Solo—MRS. JULIA FRANKS.

"GOD IN NATURE."

GREAT is the Lord! the Heavens are His habitation and His throne, the storm and thunder clouds His chariot are, the lightning is His steed.

The rosy morn is but a faint reflection of His majesty, and His more glorious light surpasseth far the sun's resplendent rays.

He looks with gracious eye on earth below, it blooms beneath His smile.

He chides, and from the rock the fire doth burst, the troubled Heavens are dark, the sea is troubled and dark the Heavens.

Praise the Omnipotent, the mighty Lord, ye Heavens illum'd with light, and starry hosts, declare His glorious name, and sing, ye worlds, His praise!

"SERENADE."

CREEPING lightly in the deep nocturnal silence,
 Come we near,

And with careful finger bent,
 Gently tap we so that the one we love may hear.

Then up-lifting, swelling,
 Raising our united voices all,
 Unto her we boldly call;
 Sleep thou not, by affection's voice besought.

Once a sage, his lantern bearing,
 Honest men to seek was faring,
 Therefore rarer far than gold
 Men that love us should we hold.

Then by friendship and by love besought,
 Dearest maiden, sleep thou not,
 Had we gifts exceeding number,
 What are they compared with slumber?

So whatever we might give thee,
 To repose we now will leave thee,
 One more greeting let us pay,
 And our song is ended rightly,
 Lightly then we steal away.

AIR, "Onaway ! Awake, beloved!" } ... S. Coleridge-Taylor.
 (Hiawatha's Wedding-Feast)

MR. W. R. MAXWELL.

"ONAWAY ! Awake, beloved !
 Thou, the wild-flower of the forest !
 Thou, the wild-bird of the prairie !
 Thou with eyes so soft and fawnlike !

" If thou only lookest at me,
 I am happy, I am happy,
 As the lilies of the prairie
 When they feel the dew upon them.

" Sweet thy breath is as the fragrance
 Of the wild-flowers in the morning,
 As their fragrance is at evening,
 In the moon when leaves are falling.

" Does not all the blood within me
 Leap to meet thee, leap to meet thee,
 As the springs to meet the sunshine
 In the moon when nights are brightest ?

" Onaway ! my heart sings to thee,
 Sings with joy when thou art near me,
 As the sighing, singing branches
 In the pleasant moon of Strawberries !

" When thou art not pleased, beloved,
 Then my heart is sad and darkened,
 As the shining river darkens
 When the clouds drop shadows on it !

" When thou smilest, my beloved,
 Then my troubled heart is brightened,
 As in sunshine gleam the ripples
 That the cold wind makes in rivers.

“Smiles the earth and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!

“I myself, myself! behold me!
Blood of my beating heart, behold me!
O awake, awake, beloved!
Onaway! awake, beloved!”

Longfellow.

CONCERTO in A minor (Op. 16)—Pianoforte *Grieg.*

Allegro moderato—Adagio—Allegro Marcato.

MR. CUTHBERT WHITEMORE.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1808 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually about 500.

• Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

• SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-three Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PALEPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).
- WESSELY EXHIBITIONS for Violin Playing (two).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-nine Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

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SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ENGLISH.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

+ With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1899-1900.

Michaelmas Term began Monday, 25th September, and ended 16th December, 1899.

Lent Term began Monday, 8th January, and ends 31st March, 1900.

Midsummer Term begins Thursday, 3rd May, and ends 25th July.

ENTRANCE EXAMINATIONS, 1899-1900.

Entrance Examinations will be held:—

For the Midsummer Term, Thursday, 3rd May, 1900, at 3.

For the Midsummer Half-Term, Thursday, 14th June, 1900, at 3.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27.9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

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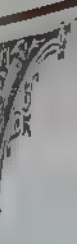
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" Dickenson.*
Mr. Groell, E.*
Miss Hansell, D.†
" Hayward, M.*
Mr. Holland, T. S.*
Miss Inglis.*
" Ison, F.*
" Lumsden, M.*
" Moss, K.*
" Pemberton.*
" Penso.*
" Sutton, M.*
Mr. Taylor, B.*

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Mr. Szczepanowski, L.†
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" Arnold.*
" Belemore, E. M.*
" Belemore, G. E.*
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" Home.*
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Miss Wingfield.*

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" Hambleton, J. E.†
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" Miles.*
" Melling, R.
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❖ PROGRAMME. ❖



CONCERTO in F sharp minor—Pianoforte* *Hiller.*

Allegro quasi Fantasia.—Andante espressivo.—Finale.

MISS FLORENCE REEVES.

AIR "Che farò" (*Orfeo*) *Gluck.*

MISS CATHERINE MURRAY.

CONCERTO in D minor—Violin... .. *Wieniawski.*

Allegro moderato.—Romanza.—Allegro con fuoco.

MR. SPENCER DYKE (Dove Scholar).

DUET ... "Voglio danzar pel tuo piacer" (*Carmen*) ... *Bizet.*

MISS KATE HOLBROOK AND MR. W. R. MAXWELL.

ANDANTE } from Concerto in B flat—Pianoforte†
ALLEGRETTO GRAZIOSO } *Brahms.*

MISS WINIFRED CHRISTIE.

AIR "It is enough" (*Elijah*) ... *Mendelssohn.*

MR. REGINALD F. RYND.

* PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.

† PIANOFORTE BY C. BECHSTEIN.

SCENE, for Recitation, Chorus, and Orchestra,

"The Burial in the Forest" *A. von Ahn Carse*
(Macfarren Scholar).

MISS KATE HOLBROOK, MR. WILTON COLE

AND A SELECT CHOIR.

AIR ... "Lend me your aid" (*La Reine de Saba*) *Gounod.*

MR. ANDERSON NICOL.

"HUNTING" OVERTURE *Neville Flux*
(Sir Michael Costa Scholar).



PROGRAMME.

THURSDAY, JUNE 21, 1900.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

CONCERTO in F sharp minor—Pianoforte* *Hiller.*

Allegro quasi Fantasia.—Andante espressivo.—Finale.

MISS FLORENCE REEVES.

AIR “Che farò” (*Orfeo*) *Gluck.*

MISS CATHERINE MURRAY.

RECITATIVE.

SPOSA, Eurydice,
Eurydice ! Consorte !
Ah ! piu non vive !
La chiamo invan.
Misero me ! la perdo
E di nuovo e per sempre !
O, legge ! O, morte !
O, ricordo crudel !
Non ho soccorso,
Non m' avanza consiglio,
Io veggo solo,
(O, fiera vista !)
Il luttuoso aspetto
Dell' orrido mio stato.
Saziati, sorte rea,
Son disperato.

* PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.

ARIA.

Che farò senz' Eurydice ?
 Dove andrò senza il mio ben ?
 Che farò dove andrò ?
 Che farò senza il mio ben ?
 Dove andrò senza il mio ben ?
 Eurydice ! Eurydice !
 Oh, Dio rispondi !
 Rispondi ! Io son pur il tuo fedel !
 Io son pur il tuo fedel ?
 Che farò senz' Eurydice ?
 Dove andrò senza il mio ben ?
 Che farò ? dove andrò ?
 Che farò senza il mio ben ?
 Dove andrò ? andrò senza il mio ben ?
 Eurydice ! Eurydice !
 Ah, non m'avanza più soccorso,
 Più speranza nè dal mondo ;
 Ah ! nè dal ciel !
 Che farò senz' Eurydice ?
 Dove andrò senza il mio ben ?
 Che farò ? dove andro ?
 Che farò senza il mio ben ?
 Dove andrò ? che farò ?
 Dove andrò senza il mio ben ?

CONCERTO in D minor—Violin *Wieniawski.*

Allegro moderato.—Romanza.—Allegro con fuoco.

MR. SPENCER DYKE (Dove Scholar).

DUET ... "Voglio danzar pel tuo piacer" (*Carmen*) ... *Bizet.*

Carmen—MISS KATE HOLBROOK.

Don José—MR. W. R. MAXWELL.

Carmen. Voglio danzar pel tuo piacer e tu potrai veder
Come soprà Carmen accompagnar la danza!
Restate là Don José Carmen danza.
La! La! La! La!

Don José. Aspetta un po', Carmen un momentin t'arresta.

Carmen. M'arrestar? e per chè?

Don José. M'è sembrato laggiu, Si la trompett' ell' è; suona la
ritirata, Di, non l'udistitu.

Carmen. Davver! davver! ne son ben lieta, chè tropp'era noioso il
danzar senz' orchestra la musica saluto che mi cade
dal ciel.

La! La! La! La!

Don José. Non, m'intendesti tu? Carmen la ritirata!

L'ordin mi dà d'andar al quartier per l'appel.

Carmen. Al quartier per l'appel! Ah! davver son insensata!
Ah! davver son insensata! Io mi rompera il capo
E non ne posso più, No non ne posso più, Per
divertir costui Col cantar, col danzar. Mi par, Dio
mel perdoni, Che un po' più io l'amava, Ta ta ra ta,
Ecco la tromba suona, Ta, ta ra ta, partir egli già
vuol, Parti pur animal To tien lo shakò la sciabla
la giberna, E va pur, mio garzon, Va pur ritorna
alla caserna.

Don José. Hai torto inver, Carmen, diceliar così, m'è crudo di
partir chè giammai donna, giammai donna nel cor,
No, no, giammai, giammai donna nel cor m'accese
ugual amor e fu tanto amata.

Carmen. Ta ra ta ta oh ciel! la ritirata, Ta ra ta ta, In ritardio io
sarò, Come far? Come far? la ritirata In ritardo io
sarò, perdè la testa va via e così che m'amò?

Don José. Allor a tanto amor non credi tu?

Carmen. No! No!

Don José. Ebben udir mi dè.

Carmen. Non voglio nulla udire.

Don José. { Udirmi dè', udirmi de, Si mi devi udir.

Carmen. { Va, non farti punire, Va, ti farai punire. No! No!
No! No!

Don José. Io lo vo', Carmen, mi devi udir!

Il fior che aveva me tu dato nella prigion io l' hoserbatò, an che appassito il picciol fior, il suo profumo aveva ancor. Nottè e di nel carcere oscuro. Io, così, Carmen, te lo giuro m'inebbriai del caro odor e t' invocai lontano ancor io l'amor mio malediceva Nel dolor mio ahi ripeteva: Per qual voler, per qual destin l' ebbia veder sul mio cammin? Poi di me stesso ero l' orrore e non avevo in questò core, e non sentia che un sol desir, un sol desir, un sol pensier. Te riveder, Carmen, te riveder chè ti bastò sol di mostrarti, un guardo sol di gettar su me, e del mio cor impossessarti O mia Carmen, il tuo schiavo amor mi fe. Carmen io t' amo.

Carmen. No, tu non m' ami. No.

Don José. Che di tu.

Carmen. No, tu non m' ami. No, no, chè se amassi tu lassù, lassù, andremmo insiem.

Don José. Carmen!

Carmen. Si lassù, lassù sulla montagna.

Don José. Carmen!

Carmen. Lassù, lassù n' andremmo insiem; Il tuo destrier noi monterem e traversando l' immensa campagna lontan, lontan di qui n' andrem, lassù, lassù sulla montagna.

Don José. Carmen.

Carmen. Lassù, lassù n' andremmo insiem, n' andremmo insiem. se amassitu un uffizial più non avresti. Nè capitan cui forza è d' obbedir ne più, no, la tromba udresti, per dire a un amator: or convien di partir per tetto il ciel, la vita erante, per magion l' orbe inter legge fia la volontà, ed alfin la cosa importante, la libertà, la libertà.

Don José. O ciel !

Carmen. Lassù, lassù, sulla montagna.

Don José. Carmen.

Lassù, lassù, se amassi tu.

Don José. Ahi mè !

Carmen. Lassù, lassù, se amassi tu, il tuo destrier noi monterem.

Don José. { Ah ! Carmen, ahi mè ! pietà, pietà che far ?

Carmen. { Il tuo destrier noi monterem e traversando l' immensa
campagna, lontan, lontan n' andrem, se amassi tu.

Don José. { Ahi mè ! ahi mè ! pietà, Carmen, pietà, ahi che far, ahimè !

Carmen. { Di, non e ver ? lassù, lassù, n' andremmo insiem
N' andremmo insiem, lassù, lassù, n' andremmo insiem,
Se m' ami verresti con me.

Carmen. { Lassù, lassù, n' andro con te.

Don José. { Ah ! pietà di me.

Don José. No, più non ti voglio ascoltar, con te lungi andar ?
disertar ? e l' infamia il disonore ! cio non sarà.

Carmen. Ebben va.

Don José. Crudel non hai core.

Carmen. { No, chen on t' amo più va, vanne pur odiar abborrir t
dovrò.

Don José. Ascolta, Carmen.

Don José. Ebben ! sia ! addio ! addio ! partiro.

Carmen. Va pur.

Don José. Carmen, addio ! addio ! partiro.

Carmen. Addio !

ANDANTE

ALLEGRETTO GRAZIOSO

} from Concerto in B flat—

Pianoforte *... ... *Brahms.*

MISS WINIFRED CHRISTIE.

* Pianoforte by C. BECHSTEIN.

AIR "It is enough" (*Elijah*) *Mendelssohn.*

MR. REGINALD F. RYND.

IT is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts! for the children of Israel have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets, slain them with the sword: I have been very jealous for the Lord of Hosts, and I, even I, only am left; and they seek my life to take it away. Now let me die, Lord, take away my life.

SCENE, for Recitation, Chorus, and Orchestra, "The Burial in the Forest" *Adam von Ahn Carse*
(Macfarren Scholar.)

MISS KATE HOLBROOK, MR. WILTON COLE,
AND A SELECT CHOIR.

(BURIAL OF AN EMIGRANT'S CHILD IN THE FOREST.)

SCENE.—*The banks of a solitary river in an American forest. A tent under pine trees in the foreground. AGNES sitting before the tent with a child in her arms, apparently sleeping.*

Agnes. **S**URELY 'tis all a dream—a fever-dream!
The desolation and the agony—
The strange, red sunrise, and the gloomy woods,
So terrible with their dark giant boughs,
And the broad, lonely river!—all a dream!
And my boy's voice will wake me, with its clear,
Wild singing tones, as they were wont to come
Through the wreathed sweetbriar at my lattice-panes
In happy, happy England! Speak to me!
Speak to thy mother, bright one! she hath watched
All the dread night beside thee, till her brain
Is darkened by swift waves of fantasies,
And her soul faints with longing for thy voice.
Oh! I *must* wake him with one gentle kiss
On his fair brow!

(*Shudderingly.*) The strange, damp thrilling touch !
 The marble chill ! Now, now it rushes back—
 Now I know all !—dead—*dead* !—a fearful word !
 My boy hath left me in the wilderness,
 To journey on without the blessed light
 In his deep-loving eyes. He's gone !—he's gone !

[*Her HUSBAND enters.*]

Husband. Agnes ! my Agnes ! hast thou looked thy last
 On our sweet slumberer's face ? The hour is come—
 The couch made ready for his last repose.

Agnes. Not yet ! thou canst not take him from me yet !
 If he but left me for a few short days,
 This were too brief a gazing-time to draw
 His angel image into my fond heart,
 And fix its beauty there. And now—Oh ! *now*,
 Never again the laughter of his eye
 Shall send its gladdening summer through my soul
 —Never on earth again. Yet, yet delay !
 Thou canst not take him from me.

Husband. My beloved !
 Is it not God that hath taken him ? the God
 That took our first-born, o'er whose early grave
 Thou did'st bow down thy saint-like head, and say,
 " His will be done ! "

Agnes. Oh ! that near household grave,
 Under the turf of England, seemed not half—
 Not half so much to part me from my child
 As these dark woods.

Husband. Dost thou grieve,
 Agnes ! that thou hast followed o'er the deep
 An exile's fortunes ? If it *thus* can be,
 Then, after many a conflict cheerily met,
 My spirit sinks at last.

Agnes. Forgive ! forgive !
 My Edmund, pardon me ! Oh ! grief is wild—
 Forget its words, quick spray-drops from a fount
 Of unknown bitterness ! Thou art my home !
 Mine only and my blèssed one ! Where'er
 Thy warm heart beats in its true nobleness,

*There is my country ! there my head shall rest,
And throb no more. Oh ! still, by thy strong love,
Bear up the feeble reed*

(Kneeling with the child in her arms.)

And Thou, my God !

Hear my soul's cry from this dread wilderness !
Oh ! hear and pardon me ! If I have made
This treasure, sent from Thee, too much the ark
Fraught with mine earthward-clinging happiness,
Forgetting Him Who gave, and might resume.

Oh ! pardon me !

If nature hath rebelled,
And from Thy light turned wilfully away,
Making a midnight of her agony,
When the despairing passion of her clasp
Was from its idol stricken at one touch
Of thine Almighty hand—oh, pardon me !
By Thy Son's anguish, pardon ! In the soul
The tempests and the waves will know Thy voice—
Father ! say : “ Peace, be still ! ”

(Giving the child to her husband.)

Farewell, my babe !

Go from my bosom now to other rest !
With this last kiss on thine unsullied brow,
And on thy pale, calm cheek these contrite tears,
I yield thee to thy Maker !

Husband.

Now, my wife !

Thine own meek holiness beams forth once more
A light upon my path. Now shall I bear,
From thy dear arms, the slumberer to repose—
With a calm, trustful heart.

Agnes.

My Edmund ! where—

Where wilt thou lay him ?

Husband.

Seest thou where the spire
Of yon dark cypress reddens in the sun
To burning gold—there—o'er yon willow tuft ?
Under that native desert monument
Lies his lone bed.

Agnes. (Bending over the child.) Once more, farewell !

Oh, the pale, piercing sweetness of that look !

How can it be sustained ? Away, away !

(After a short pause.)

Edmund ! my woman's nature still is weak—

I cannot see thee render dust to dust !

Go thou, my husband ! to thy solemn task ;

I will rest here, and still my soul with prayer

Till thy return.

Husband. Then strength be with thy prayer !

Peace on thy bosom ! Faith and heavenly hope

Unto thy spirit ! Fare thee well a while !

We must be pilgrims of the woods again,

After this mournful hour.

(He goes out with the child. AGNES kneels in prayer.

After a time voices without are heard singing.)

FUNERAL HYMN.

Where the long reeds quiver,

Where the pines make moan,

By the forest river

Sleeps our babe alone.

England's field-flowers may not deck his grave,

Cypress shadows o'er him darkly wave.

Woods unknown receive him,

'Midst the mighty wild ;

Yet with God we leave him,

Blessed, blessed child !

And our tears gush o'er his lonely dust,

Mournfully, yet still from hearts of trust.

Though his eye hath brightened

Oft our weary way,

And his clear laugh lightened

Half our heart's dismay ;

Still in hope we give back what was given,

Yielding up the beautiful to heaven.

And to her who bore him,
 Her who long must weep,
 Yet shall heaven restore him
 From his pale sweet sleep !
 Those blue eyes of love and peace again
 Through her soul will shine, undimmed by pain.

Where the long reeds quiver,
 Where the pines make moan,
 Leave him by the river,
 Earth to earth alone !
 God and Father ! may our journeyings on
 Lead to where the blessed boy is gone !

From the exile's sorrow,
 From the wanderer's dread
 Of the night and morrow,
 Early, brightly fled ;
 Thou hast called him to a sweeter home
 Than our lost one o'er the ocean's foam.

Now let thought behold him,
 With his angel look,
 Where those arms enfold him,
 Which benignly took
 Israel's babes to their Good Shepherd's breast
 When His voice their tender meekness blest.

Turn thee now, fond mother !
 From thy dead, oh, turn !
 Linger not, young brother,
 Here to dream and mourn :
 Only kneel once more around the sod,
 Kneel, and bow submitted hearts to God !

Felicia Hemans.

AIR ... "Lend me your aid" (*La Reine de Saba*) ... Gounod.

MR. ANDERSON NICOL.

RECITATIVE.

HOW frail and weak a thing is man!
 How poor this work of ours!
 Hideous and vain it standeth,
 A dwelling for luxury!
 A temple fit for pride!
 Hardly worthy of man!
 All nobleness a-wanting!
 This they call building for all Eternity!
 Sons of Tubal Cain,
 Oh, strong and noble race,
 Benefactors of man!
 High and God-like minds!
 In your path through the world
 Ye left a track of greatness:
 Libanus beareth witness in vast noble ruins,
 Where far the sand heaps high the desert plain,
 Even there rise the wond'rous forms ye have made
 From out the past in solemn grandeur!
 Ah! before your awful pow'r,
 I bow the head.

AIR.

Lend me your aid, oh, race divine,
 Fathers of old, to whom I've pray'd,
 Spirits of pow'r, be your help mine,
 Lend me your aid.
 Oh, lend your aid.
 Oh, grant that my wild dream be not in vain,
 That future time shall owe to me
 A work their bards will sing in their strain,
 Tho' Chaos still an iron sea!
 From the cauldron, the molten wave
 Soon will flow into its mould of sand,
 And ye, oh, sons of Tubal Cain,
 Fire! oh, fire my soul and guide my hand.

"HUNTING" OVERTURE *Neville Flux*
 (Sir Michael Costa Scholar).

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1828, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PALEPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).
- WESSELY EXHIBITIONS for Violin Playing (two).
- ANONYMOUS EXHIBITION for Organ Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENNEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 33), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

Princ
Male
Piano
study,
for hir
St
additio
p. 27.
TH
compos

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ENGLISH.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 27.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 26.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Diction (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 24, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 25 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1900-1901.

Michaelmas Term begins MONDAY, 24th SEPTEMBER, and closes on SATURDAY, 15th DECEMBER.

Lent Term begins MONDAY, 7th JANUARY, 1901, and closes SATURDAY, 30th MARCH, 1901.

Midsummer Term begins THURSDAY, 2nd MAY, and closes WEDNESDAY, 24th JULY, 1901.

ENTRANCE EXAMINATIONS, 1900-1901.

Entrance Examinations will be held :—

For the Michaelmas Term, 1900, Thursday, 20th September, at 10.

For the Michaelmas Half-Term, Thursday, 1st November, at 2.

For the Lent Term, 1901, Thursday, 3rd January, at 10.

For the Lent Half-Term, Thursday, 14th February, at 2.

For the Midsummer Term, 1901, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 21.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

(i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

						£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,								
the gift of his Widow						50	0	0
Alma Mater Male Voice Choir						5	5	0
Anonymous, per Secretary						6	1	0
Chapman, Spencer, Esq.						52	10	0
Corder, F., Esq., F.R.A.M.						1	1	0
Cummings, R., Esq., F.R.A.M.						1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.						2	0	0
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Gooch, G. Gordon, Esq., A.R.A.M. (Australia)						1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)						2	2	0
Macfarren, Sir G. A. (deceased)						5	5	0
Macfarren, Walter, Esq., F.R.A.M.						5	5	0
Macirone, Miss C. A., F.R.A.M.						1	1	0
Mackenzie, Sir Alexander C., Mus.D.						100	0	0
Mallam, Dalton, Esq.						1	1	0
Margetson, Stewart, Esq.						2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)						52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)						52	10	0
Moorsom, Mrs.						3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)						1	1	0
Ramsden, Archibald, Esq.						105	0	0
Ramsden, Archibald, Esq. (2nd donation)						100	0	0
Renshaw, J., Esq.						1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.						1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894						62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow						200	0	0
Sparrow, Chas. E., Esq.						3	14	0
Threlfall, Thomas, Esq.						105	0	0
Threlfall, Thomas, Esq. (2nd donation)						105	0	0
Walters, Miss Charlotte						10	10	0
White, His Honour Judge F. Meadows						5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
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Cooper, E. E., Esq.	5	0	0
Cummings, Rd., Esq., A.R.A.M.	1	1	0
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Mackway, Walter, Esq., A.R.A.M.	6	6	0
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Nicholl, W., Esq., F.R.A.M.	6	6	0
Oswald, Arthur, Esq., F.R.A.M.	3	3	0
Parker, W. Frye, Esq., F.R.A.M.	1	1	0
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Bambridge, G. E., Esq., F.R.A.M. ...	1	1	0			
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Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
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Beringer, Oscar, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M. ...	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1	0			
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Bowen, Edward, Esq. ...	3	3	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
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						£	s.	d.	£	s.	d.
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Chappell & Co., Messrs.	5	5	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
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Collins, Lieut.-Col. Arthur, C.B., M.V.O.	1	1	0			
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Corder, F., Esq., F.R.A.M.	1	1	0			
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Crow, Dr. Edwin J., F.R.C.O.	1	1	0			
Crowe, Mrs. George	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M.	1	1	0			
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Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
Denza, Luigi, Esq.	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
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Dobbie, R., Esq.	2	2	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Drewett, Edwin, Esq.	1	1	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Edwin Ashdown, Ltd., Messrs.	5	5	0			
Elder, Miss Eugenie	1	1	0			
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Evill, Henry, Esq.	1	1	0			
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Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.	1	1	0			
Farren, Wm., Esq.	1	1	0			
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Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Gibson, Alfred, Esq.	1	1	0			
Glenesk, Lord				12	12	0
Godfrey, Miss Margaret, A.R.A.M.	1	1	0			
Goetz, Ludovic, Esq.				1	1	0
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Green, Richard, Esq.	1	1	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company				5	0	0
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Hazard, Miss Ada, A.R.A.M.	1	1	0			
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Higgins, H. V., Esq.	2	2	0			
Horrocks, Miss Amy, F.R.A.M.	1	1	0			
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Hume, W. W. F., Esq.				12	12	0
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Hutchinson, J. T., Esq., A.R.A.M.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862				1	1	0
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Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
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Kuhe, W., Esq., Hon. R.A.M.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Leaf, Mrs. Charles...				2	2	0
Leinster, The Duke of (deceased)				105	0	0

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Lesingham, Henry, Esq....	...	...	...	...	...	1	1	0			
Leslie, Mrs. ...	...	...	...	...	...	1	1	0			
Leslie, John, Esq. ...	...	...	...	...	...				36	15	0
Littleton, Augustus, Esq.	...	...	...	...	...				5	5	0
Lloyd, Miss Alicia Margaret	...	...	...	...	...	2	2	0			
Lloyd, E. Turner, Esq. ...	...	...	...	...	...	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
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Lucas, Arthur, Esq.	1	1	0			
Lunn, Mrs. H. C., A.R.A.M.	1	1	0			
Lush, Mrs. A. E.	1	1	0			
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Mackay, J. C., Esq.	3	3	0			
Mackenzie, Sir Alexander Campbell, F.R.A.M.	1	1	0			
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Maclean, Dr. Chas.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Macrory, Edmund, Esq., Q.C.	2	2	0			
Maddison, E. M., Esq. ...	...	...	...	...	...	1	1	0			
Majoribanks, E., Esq. (deceased)	...	...	...	...	...				57	15	0
Mann, Dr. A. H., Hon. R.A.M. ...	...	...	...	...	...				4	16	8
Marshall, J., Esq. ...	...	...	...	...	...				10	10	0
Marter, Mrs. ...	...	...	...	...	...	1	1	0			
Martin, Sir George C., Mus.D. Cantuar. ...	...	...	...	...	...	1	1	0			
Maslin, Victor, Esq. ...	...	...	...	...	...	1	1	0			
Mathews, Ernest, Esq. ...	...	...	...	...	...	2	2	0			
Matthay, Tobias, Esq., F.R.A.M. ...	...	...	...	...	...	1	1	0			
McKisack, W., Esq. ...	...	...	...	...	...	1	1	0			
Merchant Taylors' Company	...	...	...	...	...				21	0	0
Merton, Zachary, Esq. ...	...	...	...	...	...	1	1	0			
Metzler and Co., Messrs. ...	...	...	...	...	...				2	2	0
Middlesex Choral Union ...	...	...	...	...	...				10	10	0
Mills, W. P., Esq. ...	...	...	...	...	...	2	2	0			
Morgan, Frederick, Esq. ...	...	...	...	...	...	1	1	0			
Morland, Sir F., Bart. ...	...	...	...	...	...				36	15	0
Mortimer, Chas., Esq., J.P. ...	...	...	...	...	...	1	1	0			
Morton, E., Esq., A.R.A.M. ...	...	...	...	...	...	1	1	0			
Mukle, Miss Annie V., A.R.A.M....	...	...	...	...	...	1	1	0			
Needham, Dr. Joseph ...	...	...	...	...	...	1	1	0			
Needham, Mrs. Alicia Adélaïde, A.R.A.M., L.R.A.M. ...	...	...	...	...	...	2	2	0			
Nicholl, Wm., Esq., A.R.A.M. ...	...	...	...	...	...	1	1	0			
North, John, Esq., Bequest of the late	...	...	...	...	...				364	9	0
Norton, Horace Wm., Esq. A.R.A.M. ...	...	...	...	...	...	1	1	0			
Novello and Co., Limited, Messrs. ...	...	...	...	...	...	5	5	0			
O'Brien, James, Esq. ...	...	...	...	...	...				12	12	0
O'Leary, Arthur, Esq., F.R.A.M....	...	...	...	...	...	1	1	0			
Orgill, J. Berwick, Esq. ...	...	...	...	...	...	3	3	0			
Oswald, Arthur, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Packer, Broughton, Esq.	3	3	0			
Pagden, Mrs.	1	1	0			
Parry, Sir C. Hubert H., Hon. R.A.M.	2	2	0			
Perrott, Mrs.	1	1	0			
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Royal Academy of Music.

REPORT

OF THE

PROCEEDINGS AT THE

Annual Distribution of Prizes,

AT

QUEEN'S HALL,

25th JULY, 1900.

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Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1900.

THE Annual Distribution of Prizes took place at the Queen's Hall, Langham Place, on Wednesday, July 25, 1900, Sir Henry Irving presiding. Among the large audience present were Sir A. C. Mackenzie (the Principal), Lady and Miss Mackenzie, Sir Benjamin Baker, Professor and Mrs. Dewar, Mrs. Threlfall, Mr. Hugh Spottiswoode, Mr. Charles Mortimer, Mr. Ernest Mathews, Mr. Walter Macfarren, Cav. A. Randegger, Dr. C. Steggall, M. Emil and Madame Sauret, Chev. E. de Munck, Mr. E. Cooper, Mr. and Mrs. John Thomas, Mr. Henry Lesingham, Mr. and Mrs. Fred. Walker, Mr. and Mrs. Oswald, Mr. and Mrs. Fred. King, Mr. Ludovic Goetz, Mr. George Donaldson, Mr. W. Kuhe, Mr. and Miss Burnett, Mr. and Mrs. Eyres, Mr. and Mrs. F. Corder, Mr. Francesco Berger, Cav. Carlo Albanesi, Mr. A. Pezze, Mr. B. Soutten, and Mr. F. W. Renaut (the Secretary).

Prior to the distribution of the prizes the following selection of music was given by the students :—

REVERIE (Op. 22)	..	..	..	..	..	..	<i>Vieuxtemps.</i>
FARFALLA (Op. 40)	..	..	..	..	..	..	<i>Emile Sauret.</i>

THE ENSEMBLE CLASS.

a. TRIO	..	..	"Orpheus with his lute" ..	<i>Edward German.</i>
b. TRIO	..	Song of the Graces from "Faust"		<i>Carl Reinecke.</i>
c. TWO-PART SONG, "The Fairy Dance" (<i>The Bridal of</i>				
<i>Triermain</i>)	..	..	..	..
	..	..	..	<i>F. Corder.</i>

THE SELECT CHOIR.

Sir A. C. MACKENZIE afterwards said: Sir Henry Irving, ladies and gentlemen, as I have no wish to weaken any favourable impression which my young friends or their music may have made upon our honoured and distinguished visitor, it shall be my endeavour not to unduly prolong my annual appearance as Prologue to the principal scene in to-day's proceedings. Indeed, I only assume the character because it is imposed upon me by a custom which I am bound to honour and observe, not because I am inspired by any hope that my imperfect efforts as a speaker may lead to an immediate appearance on the boards of the Lyceum Theatre. (Laughter.) But I know that the great majority in this assemblage is composed of those who take a very near and keen interest in the present and future of our students, and they, therefore, have a prescriptive right to be kept informed of the progress of this Institution. And the students themselves like, I am aware, to carry away a reminder of the events in the past year's history of their Alma Mater, as well as to know of any new arrangements which we may have been able to devise for their future benefit. (Cheers.)

Unfortunately, it is generally my lot to be compelled to strike a few minor chords—however painful the memories they may awaken—on these occasions; but this record of our losses, I am thankful to say, is a brief one. There are few, if any, public institutions which do not feel deeply the removal of a benefactor of exceptionally wide sympathies; and we must ever regret the

loss of a generous well-wisher, who was not only a liberal subscriber of many years' standing, but who also on several occasions has shown the kindest personal interest in the Academy. I mean the late Duke of Westminster. The other calamity, which touches the students and my colleagues more nearly and personally, is the death of a most gifted young musician who, during the comparatively short time of his professorship here, made and left a mark on the particular branch of study which he taught so admirably. Mr. Battison Haynes, late Organist of the Chapel Royal, Savoy, will long be remembered as a most successful Professor of Composition, whose devotion to his pupils was as remarkable as his knowledge of scores, ancient and modern, was uncommon. Even from among the great number of clever musicians of to-day his place is peculiarly difficult to fill. Although not an ex-pupil of this school, his regard for it finds ample proof in a legacy of £200 which he left for the purpose of founding a prize which shall bear his name. He also left £100 to the Students' Aid Fund; so he speaks still to the students he loved to serve so well. (Cheers.)

I may now pass to more cheerful thoughts, and naturally the Directors come first to my mind. The list of those good friends happily remains intact, but three new names have been added to it—namely, Mr. Ernest Mathews; Mr. Charles Mortimer, whose name recalls the valuable prize which he has so kindly given for some years; and last, but not least, a name which of itself conveys such a suggestion of energy and activity that we must welcome Lord Strathcona's presence on the Board of Directors. (Cheers.)

My report would be incomplete were I to omit to mention that Mr. Edmund Macrory, Q.C., and Mr. Oscar Beringer have been courageous enough to consent to join in the elaborate and by no means amusing work done by the Associated Board of the two Chartered Schools.

Certain changes, too, have taken place in the *personnel* of the Committee of Management. Long may it continue to be presided over by my generous and genial superior officer, Mr. Threlfall,

whose enforced absence from our midst to-day (by a very sharp attack of illness which confines him to bed) no one regrets more than he does himself; for the sincere pleasure of publicly expressing his affectionate regard for our honoured guest is thus unfortunately denied him. Here, in the Committee, the retirement of Dr. W. H. Cummings, caused us to press into our service that master of his instrument, M. Emil Sauret, and—which is perhaps more to our purpose—an enthusiastic amateur musician and experienced man of business, Mr. Edward E. Cooper, who was good enough to accept the very important office of Honorary Treasurer. I only hope that the increasing burden of his duties may compel him to ask for an assistant very soon. Lastly, the eminent surgeon, Dr. Dundas Grant, has kindly allowed his name to be added to the list of those who already so willingly aid the students by the help of their celebrated scientific skill. (Cheers.)

The very appropriate words of "The Song of Graces," which has just been sung, "Pleasure true there lies in giving," remind me of several most acceptable legacies and gifts which have fallen to the share of the Academy. A very notable addition to our numerous Scholarships has been made by a generous friend, of Manchester, who chose to remain unknown to us during his lifetime, but who has amply provided in his will for the institution of two full Scholarships for vocalists and wind instrumentalists respectively, and which will take effect during the coming year under the name of the Ross Scholarships. (Cheers.) Yet another all too modest donor, who desires to "blush unseen," has, through the medium of our Professor, Mr. Richards, provided for an annual Exhibition of the value of £20 for the encouragement of Organists. And our own R.A.M. Club, whose members are either past students, present professors or officials, has found an outlet for its superfluous wealth by offering an annual prize of ten guineas, the details of which shall be presently determined by the Committee. A very thoughtful and acceptable bequest is that of the excellent Guadagnini Violin, which responded for years to the skilful fingers of the late Ludwig Strauss, and is now handed over to us by his niece, Miss

Ida Freund, to be used by students who stand in need of a good instrument when they appear in public. (Cheers.)

It only remains for me to name the fortunate winner of the Dove Prize, given for "General excellence, assiduity, and industry." There were several claimants for this distinction, but I have made selection of a very young student for this honour. Although barely fifteen, she has already distinguished herself as a most brilliant violinist, and has in all other respects easily met the demands specified in the deed which regulates my choice. Her many friends will, I know, warmly congratulate Marjorie Hayward. (Cheers.)

I will only mention the names of two or three other students who are the recipients of prizes awarded for the first time to-day. The Westlake Memorial Prize has been founded during the year by the exertions of the many friends of our lamented Professor, and is now awarded for the first time to Marguerite Elzy. The Julia Leney Prize, also founded during the year by Miss Julia Leney for the encouragement of harp playing, is awarded for the first time to Gwendoline Mason. And, finally, the two Hans Wessely Exhibitions, provided for by that eminent violinist himself, go to Hilda F. Barnes and Jessie Smither. Here I take most willing leave of statistics, though perhaps not of the domestic economy of the school.

The unlocking of the fine new organ, which makes its presence felt in several ways, at a recital given by our professors, inaugurated a most busy year—a year of work, unhampered by any of those traditions which quaint humorists occasionally suggest have accumulated during seventy-eight years in Tenterden Street. (Laughter.) The ivy which obscures the view from our windows, the moss which finds a congenial soil in Hanover Square, is difficult to find. You will agree, I think, when I say that the sight before you suggests rather a very carefully tended modern garden than anything else. (Cheers.) It appears to me that it is owing to the existence of a thoroughly eclectic spirit, a liberality of thought and its capacity for moving with the day that the Academy retains

its position as an essentially practical school for intending professional musicians. (Cheers.)

Whether the phenomenally high standard of purely executive skill, which appears to be the chiefly prominent characteristic of present-day music and which can excite (as a young Kubelik has recently proved) the keenest interest, is to be reckoned an advance, an improvement, I may not discuss here; but at least it shows that popular interest in one particular development of our art is very much alive indeed—even with the thermometer at 90—and our music schools may, I think, derive some encouragement from the fact, especially when we consider that the British musical student, with regard to that increasingly high standard of execution, holds his own in the race with those of any other nameable country. (Cheers.) And it is well that he does so, for, as the result of some observation, I may say that London stands alone in the well-nigh excessive demands it makes on the public efforts of young musicians. The most excellent concerts given entirely by them have gradually come to be looked upon as a mere matter of course, and I know of no other profession from which is exacted a like standard at a like age. And as regards our own endeavours in this particular direction, it is with a set purpose that our concerts are devoted entirely to one object—that is, to afford to as many of our most prominent performers and composers, when we consider them sufficiently advanced, an opportunity of being heard and known, rather than aiming at the presentation of highly-polished performances of accepted classics, which may be heard under different conditions and by more experienced players elsewhere. That we do not neglect the practice of the Symphonies of Beethoven, Brahms, and all the moderns you may be sure. That is a highly necessary part of a musical curriculum; but we do so at home in our own concert-room; and I prefer to keep the chief purpose—indeed, the only *raison d'être* of school concerts—steadily in view: that is, that they shall constitute the opportunity of the individual student, not of the general public. As it is, our six annual concerts are already too many for the pursuance of undisturbed work, and

too few to enable me completely to cover our good intentions towards the students.

Among the more recent developments there is none to which I can point with greater satisfaction than the dramatic class. Originally an offshoot of the necessary elocution classes, it has grown into an entirely independent branch of study. It has thus become possible for us to admit students who wish to prepare themselves solely for the dramatic stage, provided they adopt one musical subject of their own choice. And some idea of Mr. William Farren's activity may be gathered from the fact that he has produced no less than eight plays during the past three terms at St. George's Hall, one of which was repeated, by the kind consent of Mr. Charles Wyndham, at the Criterion Theatre. We have not on these occasions yet painted our own scenery or made the dresses—(laughter)—that may come, but we have always provided the actors and the orchestra, often written the incidental music, and sometimes the play, since we discovered the talent of a promising young dramatic author among us. I have not yet been successful in finding out to which of his fellow-students Mr. Monck is indebted for the exact portrait of his "Angel Boy." There are so many here, but perhaps I shall discover the prototype by applying to Harry Farjeon's "Registry Office." (Laughter.) As you may know, a comic opera of that name was also produced a week or two ago, and not the least agreeable feature of its performance—to me, at least—was the practical and active manner in which the large number of performers required in it interested themselves in the production of a work by a fellow-student. Without this feeling of *camaraderie* which happily exists here, it would be almost impossible to achieve anything like the number of public performances we have been able to give. (Cheers.)

I have said enough to indicate a small measure of our ambition to worthily provide for the comprehensive study of all that pertains, however remotely, to the art of music. The poet's cry for "More light, more light," will be, no doubt, repeated through the ages, and the desire still remain unsatisfied;

but I wish that the Academy could be relieved of the necessity of adding the words "More room, more room." For this want is the chief difficulty it has to struggle with—the one thing which impedes progress toward the perfection aimed at. Meanwhile, we can but try to deserve the assistance we stand so much in need of.

At parting, for a well-earned rest, I can luckily dispense with any homilies or preachments to our young friends behind me. My own relationship to them has never been what is known on the stage as that of the "heavy father"—(laughter)—indeed, I have every reason to believe that they would not like to see me in that part. To-day, especially, they stand in no need of any further advice from me in the presence of so earnest a student of his craft, so brilliantly striking an example of both the will and the skill which carve their own way and achieve unbounded success, as Sir Henry Irving. (Cheers.) I prefer, on this occasion at least, to let them draw their own conclusions, make their own promises to themselves, and learn their own lesson in silence. If they fail to do so, I am sure no words of mine would deepen the impression. But I flatter myself that I know them and their aspirations much better. There is not one among them who does not know the record of his artistic lifework, or who does not wish and hope to profit by the obvious moral of that story. The emphatic demonstration on the part of the students must have satisfied you, Sir, of the eagerness of youth to welcome the mature artist, whose sympathies are not confined to his own, but are spread over all the arts, are extended to all their followers, be they prominent or insignificant, masters or pupils. I have said enough, Sir Henry, when I now invite you to make your first appearance upon our little stage. I think I may venture to say that in the course of all your wonderful travels and your triumphs you have never faced a more appreciative or more grateful audience than you are now facing. (Cheers.)

The prizes were then distributed by Sir HENRY IRVING.

Sir BENJAMIN BAKER: Ladies and gentlemen, it is my pleasing duty, at the request of your Principal, to propose a vote of thanks

to Sir Henry Irving. (Cheers.) After the graceful words of introduction by your Principal, in which he referred to the position of Sir Henry in the world of art, both as an example and in all other respects—and to all of those remarks we cordially agree—I have nothing to add as to that phase of his character. But there is another phase of Sir Henry associated in my mind with music to which I may just refer. Every appearance of Her Majesty in public we associate with the strains of the National Anthem. To me every appearance in public of Sir Henry Irving, at a public banquet or elsewhere, is invariably associated with the strains of “For he’s a jolly good fellow.” (Laughter and cheers.) A few years ago Sir Henry and I received honorary degrees together at the Dublin University. I heard outside in the quadrangle the familiar strains, “For he’s a jolly good fellow.” I went out and saw a struggling piece of humanity in a red cloak on the shoulders of a dozen undergraduates going about twelve miles an hour across the quadrangle. (Laughter.) When the extreme limit was reached Sir Henry—of course, it was he!—was shot down like a sack of coal, and there he stood palpitating like a concertina, I may say, making a speech—(laughter)—and he actually thanked them for the cordiality with which they had received him. (Loud laughter.) After that you won’t be surprised when he says he has enjoyed very much the duty he has performed. He will have said it in all sincerity, and I am sure that he will accept your endorsement of the vote of thanks which I now propose as given with equal sincerity. I have great pleasure in proposing a vote of thanks to Sir Henry Irving.

Loud cheers followed, which had scarcely subsided before the students commenced vigorously to sing “For he’s a jolly good fellow.”

SIR HENRY IRVING in response, said: The story which our friend, Sir Benjamin Baker, has just recorded rather caused a thrill of fear in me for a moment lest the young people here might take hold of me and run me down to the Lyceum. On an ordinary occasion I should not object to that, but if in this hot weather they

will omit doing so I shall be glad. (Laughter.) I can only tell you, my friends, what a great pleasure it is to me to be here to-day, and certainly you have added a pleasure. I look upon it as a very great pleasure and privilege to have heard, as I have heard here, such sweet music so beautifully discoursed. My position here to distribute the prizes is, I am afraid, purely ornamental. I say "ornamental," for I do not suppose that my very old friend—I may say my dear and valued friend—Sir Alexander Mackenzie desires me to persuade you or himself that I have the least title to speak as an authority on music. Indeed, I have a suspicion as to the real design of Sir Alexander in inviting me here to-day. (Laughter.) He knows that in the theatre music, however excellent, is treated as somewhat incidental, and he wants to take me out of that atmosphere and away from the tyranny of the drama, and introduce me to a place where the real fitness of things is properly observed, and where music, instead of being incidental, is all-sufficient and supreme. (Cheers.) This seems, perhaps, a suitable occasion for me to make a confession to you—that I have in my time taken dreadful liberties with music. In the course of a somewhat chequered career I have sometimes striven to deceive an audience into believing that I was playing the piano. (Laughter.) I remember once executing a very charming melody on that instrument, it being not really produced by my accomplished fingers, but by a lady or gentleman (I do not know which at the moment—I think it was a lady) who was very carefully concealed behind a door in the wings, and who played this tune on quite a different piano. (Laughter.) The worst of it was that I was getting the idea that I was becoming rather fascinating, and I dare hardly tell you of the very many subterfuges I was put to when requested sometimes at some social gathering "to play that charming air which I so delightfully rendered on the stage the other evening." (Laughter.) I have no doubt that after such a confession some of you may have conscientious scruples at having taken your prizes from such an imposter as myself; but, at any rate, to you, ladies and gentlemen,

I have made a "clean breast of it." I thank you with all my heart for the manner in which you have received my confession and for the manner in which you have received me. (Cheers.) The drama owes a very great deal to music, and many plays at the Lyceum Theatre have been enhanced by the power of music, which I acknowledged, I think, during my management by securing the services of many of our gifted composers—among others those of my old friend your Principal, Sir Alexander Mackenzie. (Cheers.) He hinted that I might offer him an engagement at the Lyceum sometimes. I should be very glad to do so, and I hope it may yet be my privilege to have his services at the Lyceum again—(cheers)—and I think with such an orchestra as this playing "Manfred," and conducted by Sir Alexander Mackenzie, the result would be very entertaining. I hope you will give me the privilege of asking you all to come to the theatre. (Cheers.) I may say that it is no great compliment on these very tropical evenings, but if you would like to come during the next four nights I shall be very proud to make you welcome. (Cheers.) I may tell you, in conclusion, that this is the most successful *matinée* I have ever taken part in. (Cheers.)

The ceremony was then brought to a close with the National Anthem.





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Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

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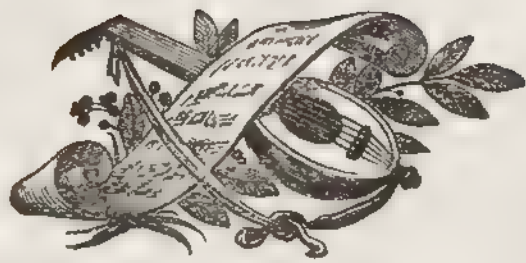
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ADAGIO }
 MENUETTO } from Quartet in E flat, for Pianoforte, Violin,
 FINALE } Viola, and Violoncello *Rheinberger.*

MISS MABEL COLYER, MISS MARGARET SUTTON,
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RECIT., "Trahir Vincent"
 AIR, "Mon cœur ne peut changer" } (*Mireille*) *Gounod.*

MISS LILIAN M. D. KENT
 (Westmorland Scholar).

SONATA in C sharp minor (Op. 27, No. 2)—Pianoforte *Beethoven.*

MR. ALFRED AMY.

ANDANTE }
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Alfred H. Barley
(Student).
 MISS MARGARET FORSTER AND MR. YORK BOWEN.

SONGS { "Zuleika"
 { "Suleika" } *Mendelssohn.*

MISS ROSE E. WHEELER.

CONCERTO in D minor—Pianoforte and Strings *Bach.*

MR. FELIX SWINSTEAD
 (Thalberg Scholar).

BALLADE ET POLONAISE—Violin *Vieuxtemps.*

MISS LULU BARLET.

SONGS { "The Light of Love"
"Student's Song" } *Mackenzie.*

MR. GALE GARDNER.

THÈME ET VARIATIONS—Pianoforte *Tschaïkowsky.*

MR. ROBERT B. LLOYD.

SONG "The Spirit Song" *Haydn.*

MISS JEANNIE BATEMAN.

"LARGO ARIOSO" AND "ALLEGRO MOLTO" from Serenade in
F (Op. 24), for Strings *Klengel.*

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PIANOFORTE BY MESSRS. BLÜTHNER AND CO.

PROGRAMME.

MONDAY, NOVEMBER 19, 1900.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
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ADAGIO
MENUETTO } from Quartet in E flat, for Pianoforte, Violin,
FINALE } Viola, and Violoncello Rheinberger.

MISS MABEL COLYER, MISS MARGARET SUTTON,
MISS MAUD PHILLIPS, AND MISS ETHEL PETTIT.

RECIT., "Trahir Vincent"
AIR, "Mon cœur ne peut changer" } (Mireille) ... Gounod.

MISS LILIAN M. D. KENT
(Westmorland Scholar).

RECIT.

TRAHIR Vincent ! vraiment ce serait folle. Quand passe le
bonheur s'il n'est pris, il s'envole.

AIR.

MON cœur ne peut changer !
Souviens toi que je t'aime,
Vincent, ô mon Vincent !
Pourquoi nous affliger ?
Ta triste solitude et ta pauvreté même
Avec toi pour toujours, je veux tout partager,

Dans ta pauvre maison
 Je suis prête à te suivre,
 A ton foyer désert,
 Je suis prête à m'asseoir.
 Cet humble sort m'enchante, et ce rêve m'enivre,
 Qui croit tenter mon âme, emporte un fol espoir.

A toi mon âme,
 Je suis ta femme,
 Malgré leur blâme,
 Je t'appartiens !
 Fièvre et ravie,
 En cette vie,
 Mon cœur m'envie,
 De plus doux biens !

Que Dieu m'entende,
 Ma joie est grande,
 Si dans la lande,
 Je suis tes pas !
 Et si mon rêve,
 Sur l'humble grève,
 Un jour s'achève
 Entre tes bras.

SONATA in C sharp minor (Op. 27, No. 2)—Pianoforte, *Beethoven*.

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ANDANTE } from Sonata (MS.)—Violin and Pianoforte
 FINALE }

Alfred H. Barley
 (Student).

MISS MARGARET FORSTER AND MR. YORK BOWEN.

"SULEIKA."

THERE'S a tremor on the breezes,
 From the East it hither wingeth;
 Every moving thing it seizes,
 And my heart so sore, it joy and comfort bringeth.
 With the sand it now is toying;
 In ascending spirals rends it;
 Lifts a cloud of insects joying,
 To the arbour's safety sends it.

Cools my cheek that burns and flushes,
 Waves about the verdant grasses:
 O'er the vines it swiftly rushes,
 Breathes a flying kiss and passes.
 And to me it bears a greeting
 From the friend for whom I sorrow,
 Of a near and joyful meeting
 Doth it whisper, ere to-morrow.

To thy rushing wings I listen,
 Neither joy nor sorrow heeding!
 Whither lofty turrets glisten,
 Ever onward, ever on and onward speeding.
 Ah! the only true heart's greeting,
 Life renew'd and sorrow riven,
 That will come but with our meeting,
 From his lips alone 'tis given.

CONCERTO in D minor—Pianoforte and Strings ... *Bach.*

MR. FELIX SWINSTEAD

(Thalberg Scholar).

BALLADE ET POLONAISE—Violin *Vieuxtemps.*

MISS LULU BARLET.

SONGS ... { "The Light of Love" } ... *Mackenzie.*
 { "Student's Song" }

MR. GALE GARDNER.

"THE LIGHT OF LOVE."

EACH shining light above us
 Has its own peculiar grace :—
 But every light of heaven
 Is in my darling's face.
 For it is like the sunlight,
 So strong, so pure and warm,
 That folds all good and happy things,
 And guards from gloom and harm.

And it is like the moonlight,
 So holy and so calm ;
 The rapt peace of a summer night,
 When soft winds die in balm.
 And it is like the starlight,
 For, love her as I may,
 She dwells still lofty and serene
 In mystery far away.

John Hay.

“STUDENT’S SONG.”

WHEN youth’s warm heart beats high, my friend,
 And youth’s blue sky is bright,
 And shines in youth’s clear eye, my friend,
 Love’s early dawning light,
 Let the free soul spurn care’s control,
 And while the glad days shine,
 We’ll use their beams for youth’s gay dreams
 Of love and song and wine.

For in the weary years, my friend,
 That stretched before us lie,
 There’ll be enough of tears, my friend,
 To dim the brightest eye.
 So let them wait, and laugh at fate
 While youth’s sweet moments shine,
 Till mem’ry gleams with golden dreams
 Of love and song and wine.

John Hay.

THÈME ET VARIATIONS—Pianoforte *Tschaikowsky*

MR. ROBERT B. LLOYD.

SONG "The Spirit Song" *Haydn.*

MISS JEANNIE BATEMAN.

HARK ! Hark ! What I tell to thee,
Nor sorrow o'er the tomb,
My spirit wanders free,
And waits till thine shall come.

All pensive and alone,
I see thee sit and weep,
Thy head upon a stone,
Where my cold ashes sleep.

I watch thy speaking eyes,
And mark each falling tear,
I catch thy passing sighs,
Ere they are lost in air.

"LARGO ARIOSO" AND "ALLEGRO MOLTO" from
Serenade in F (Op. 24), for Strings *Klengel.*

THE ENSEMBLE CLASS.

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A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAREPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).
- WESSELY EXHIBITIONS for Violin Playing (two).
- ANONYMOUS EXHIBITION for Organ Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAPEA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ENGLISH.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term .. .	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1900-1901.

Michaelmas Term began MONDAY, 24th SEPTEMBER, and closes on SATURDAY, 15th DECEMBER.

Lent Term begins MONDAY, 7th JANUARY, 1901, and closes SATURDAY, 30th MARCH, 1901.

Midsummer Term begins THURSDAY, 2nd MAY, and closes WEDNESDAY, 24th JULY, 1901.

ENTRANCE EXAMINATIONS, 1900-1901.

Entrance Examinations will be held :—

For the Lent Term, 1901, Thursday, 3rd January, at 10.

For the Lent Half-Term, Thursday, 14th February, at 2

For the Midsummer Term, 1901, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Alma Mater Male Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Chas. E., Esq.	3	14	0
Threlfall, Thomas, Esq.	105	0	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Buckle, J., Esq.	3	3	0
Cooper, E. E., Esq.	5	0	0
Cummings, Rd., Esq., F.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
Davenport, F., Esq.	3	3	0
Key, Mrs. (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
King, Frederic, Hon. R.A.M.	1	1	0
Mackway, Walter, Esq., A.R.A.M.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Nicholl, W., Esq., F.R.A.M.	6	6	0
Oswald, Arthur, Esq., F.R.A.M.	3	3	0
Parker, W. Frye, Esq., F.R.A.M.	1	1	0
Pezze, A., Esq., Hon. R.A.M.	3	3	0
Reddie, C. F., Esq., A.R.A.M.	1	1	0
Sauret, Emile, Esq., Hon. R.A.M.	1	1	0
Schloesser, A., Esq., Hon. R.A.M.	18	18	0
Thompson, Arthur, Esq., F.R.A.M.	6	6	0
Webbe, Septimus, Esq., A.R.A.M.	8	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN...	105	0	0			
H.R.H. THE PRINCE OF WALES ...	10	10	0			
H.R.H. THE PRINCESS OF WALES ...	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. ...	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Aitken, Samuel, Esq. ...	5	5	0			
Albanesi, Cav. Carlo, Hon. R.A.M. ...	1	1	0			
Albert, B., Esq. ...	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G. ...				12	12	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle) ...	1	1	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Baker, Sir Benjamin, K.C.M.G., LL.D., F.R.S. ...				52	10	0
Bambridge, G. E., Esq., F.R.A.M. ...	1	1	0			
Bampfylde, F. W. W., In memory of ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M. ...	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1	0			
Bloomfield, Lady ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Bowen, Edward, Esq. ...	3	3	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
Broadwood & Sons, Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
Broxholme, Mrs. Fred. G. ...				26	6	0
Burnett, A., Esq., Hon. R.A.M. ...	1	1	0			
Burton, B. H., Esq. ...	1	1	0			
Buthin, E. Fox, Esq. ...	1	1	0			

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 Cliburn,
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 Collins,
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 Cooper,
 Coplan,
 Corder,
 Corner,
 Cox, F.,
 Crow, D,
 Crowe, I,
 Cummin,
 Cummin,
 Curtis, M,
 Davenpo,
 Davies, I,
 Davies, I,
 Davies, I,
 Davies, I,
 De Munc,
 Denza, I,
 Dewar, P,
 Dixon, M,
 Dobbie, I,
 Dobree, I,
 Drewett,
 Dudley, T,
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 Elder, M,
 Erard Me,
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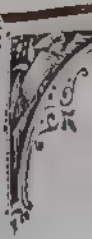
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STEEL, Miss KATE, A.R.A.M.
THOMAS, W. HENRY.
THOMPSON, ARTHUR, F.R.A.M. [R.A.M.]
TOSTI, COMMENDATORE F. PAOLO, Hon.
WALKER, FRED., Hon. R.A.M.

PIANOFORTE.

ALBANESI, Cave. CARLO, Hon. R.A.M.
BERGER, FRANCESCO, Hon. R.A.M.
BERINGER, OSCAR, Hon. R.A.M.
EYERS, H. R., F.R.A.M.
FITTON, WALTER, A.R.A.M.
HARTVIGSON, FRITS, Hon. R.A.M.
IZARD, ALFRED E., A.R.A.M.
KEMP, S., F.R.A.M.
KING, OLIVER.
KIVER, ERNEST, A.R.A.M.
KNOTT, T. B., A.R.A.M.
KUHE, W., Hon. R.A.M.
LAKE, H., A.R.A.M.
MACFARREN, WALTER, F.R.A.M.
MATTHAY, TOBIAS, F.R.A.M.
MORTON, E., A.R.A.M.
O'LEARY, ARTHUR, F.R.A.M.
REDDIE, C. F., A.R.A.M.
ROSE, HENRY R., F.R.A.M.
SCHLOESSER, A., Hon. R.A.M.
WEBBE, SEPTIMUS A.R.A.M.

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HOYTE, WM. STEVENSON.
KIPPS, W. J., A.R.A.M.
LEMARE, EDWIN H., F.R.A.M.
RICHARDS, H. W., Mus. B. Dunelm.

HARMONY.

CARSE, ADAM VON AHN.
COLYER, Miss MABEL E.
FARJEON, HARRY.

SINGING.

BAGNALL, HERBERT.
COWARD, Miss ELEANOR.
WOOD, Miss ETHEL.

PIANOFORTE.

AMY, ALFRED.
BLOXHAM, Miss MARY C. S.
COLE, CYRIL W.

SUB-PROFESSORS.

PIANOFORTE (continued).

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CUNNINGHAM, GEORGE D.
DAVIS, Miss MAY.
FLANDERS, BERNARD C.
FLUX, R. NEVILLE.
HARDING, Miss MARGARET A.
LLOYD, ROBERT B.
MACFARREN, HERBERT.
STOW, Miss ELSIE.
WHITE, Miss MARION I. H.
WHITEMORE, CUTHBERT.

ORGAN.

VIOLIN.

ATKINSON, Miss NETTIE.
BYFORD, Miss EDITH E.
REED, W. H.

VIOLONCELLO.

ELOCUTION.

ORGAN (continued).

RISELEY, G., Hon. R.A.M.
ROSE, HENRY R., F.R.A.M.
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STEGGALL, REGINALD, A.R.A.M.
WILLIAMS, C. LEE, Hon. R.A.M.

HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

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BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
GIBSON, ALFRED.
PARKER, W. FRYE, F.R.A.M.
SAURET, EMILE, Hon. R.A.M.
WESSELY, HANS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.
TERTIS, LIONEL.

VIOLONCELLO.

DE MUNCK, CHEV. ERNEST, Hon. R.A.M.
PEZZE, A., Hon. R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

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WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P., A.R.A.M.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

BORSDOFF, ADOLPH F.

TRUMPET & CORNET.

SOLOMON, J., A.R.A.M.

TROMBONE.

COLTON, THOMAS.

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GODFREY, Lieut. DAN, F.R.A.M.
STRETTON, Lieut. A.

ELOCUTION.

BATEMAN, Miss (Mrs. CROWE).
CHILD, Miss ANNIE, A.R.A.M.
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.
THOMAS, Miss KATIE, A.R.A.M.

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SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.

LESINGHAM, HENRY.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

DITTEL, THEODORE H.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

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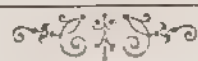
Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

Director of Dramatic Class—WM. FARREN.

Director of Junior Orchestra—F. CORDER, F.R.A.M.



THE ORCHESTRA.



First Violins.

Mr. Parker, W. Frye†
(Principal.)

Miss Amos.*

" Baker.*

" Berger.*

" Clark, V.*

" Cook, L.*

Mr. Dyke, E. S.

Miss Dickenson.*

" Friedeberg.*

" Hayward, M.*

Mr. Holland, T. S.*

Miss Inglis.*

" Pemberton.*

Mr. Prowell.*

Miss Smither.*

" Sutton, M.*

" Squire, E. M.*

Mr. Taylor, B.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)

Miss Arnold.*

" Belemore.*

Mr. Blackwood, A.*

Miss Clarke, C.*

" Greenleaf.*

Mr. Hill, H. A.*

Miss Home, I.*

" Joseph.*

" Lees.*

" Lindsay.*

" Lorient.*

" Marsden.*

" Martin.*

" Russell.*

" Sutton, N.*

" Underhill.*

" Wakeman.*

Violas.

Mr. Hann, W. H.
(Principal.)

" Channell, H.†

" Chapman, G. P.†

" Chapman, A.

" Creak, R. B.

" Dyson, A. E.†

" Flux, R. N.*

Miss Phillips, M.*

Mr. Tertis, L.*

" Timothy, H. J.†

Violoncellos.

Mr. Gill, C. H. A.†
(Principal.)

" Carrodus, J.†

" Hambleton, J. E.†

Miss Härth.*

Mr. Horton, L.*

" Maney, A.*

" Miles.*

" Parker, B. P.†

Miss Pettit.*

" Phillips, E.*

" Williams, Hue.*

Double Basses.

Mr. White, A. C.

" Carrodus, E. A.

" Griffiths, W.

" Kendall, F.

" Maney, E. F.†

" Winterbottom, C.

Flutes.

Mr. Vivian, A. P.†

" Steiner, J. C.*

" Handley.*

Piccolo.

Mr. Chapman, H. A.

Oboes.

Miss Bull, L.†

" Malsch, W. M.

Clarinets.

Mr. Egerton, P.†

Miss Thomas, F.†

Bassoons.

Mr. Wotton, W. B.

" Hunt, C.†

Horns.

Mr. Borsdorf, A.

" Brain, A. E.

" Busby, T. R.

" Wright, G.

Trumpets.

Mr. Solomon, J.†

" Simon, J. L.

Cornets.

Mr. James, F.

Miss Brain, H.

Trombones.

Mr. Colton, T. C.

" Matt, A. E.

" Matt, J.

Tuba.

Mr. Powis, R.

Tympani.

Mr. Carse, A. von Ahn.*

Side-Drum.

Mr. Chaine, V. A.

Bass Drum and Cymbals.

Mr. Barley, A.*

Harp.

Miss Mason, G.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

❖ PROGRAMME. ❖



In Memoriam.

ARTHUR SEYMOUR SULLIVAN, 1842—1900,
Student, Professor, and Fellow.

DEAD MARCH IN "SAUL" *Handel.*

SYMPHONIC MARCH (MS.) *A. von Ahn Carse*
(Macfarren Scholar).

CONCERTO IN E FLAT—Pianoforte *Liszt.*

MISS MARY S. BURGESS.

{	a. SCENA ...	"Softly sighs" (<i>Der Freischütz</i>)	...	}	<i>Weber.</i>
		MISS ZARA BARONI.			
{	b. AIR, "Haste, nor lose the favouring hour"	(<i>Der Freischütz</i>)		}	
		MR. WALTER LEWIS.			

ANDANTE QUASI ALLEGRETTO	}	From Concerto in B minor—Violin	<i>Saint-Saëns.</i>
ALLEGRO NON TROPPO			
MISS IRENE PENSO.			

SONG ... "Come, gentle sleep" (*Ivanhoe*) ... *Sullivan.*
MR. EDWARD F. BARROW.

CONCERTO (MS.)—Pianoforte *Harry Farjeon*
(Goring Thomas Scholar).

Moderato maestoso e con fuoco—Andante—Allegro molto vivace.

MR. CUTHBERT WHITEMORE.

{	a. AIR ...	"O my heart is weary" (<i>Nadeshda</i>)	<i>Goring Thomas.</i>
		MISS FLORENCE J. HOOLE.	
{	b. AIR ...	"She alone charmeth my sadness" (<i>Irene</i>)	<i>Gounod.</i>
		MR. HENRY ROJAS.	

SCENE from Shelley's "Hellas," for Female Voices and Orchestra
John B. McEwen.

THE FEMALE CHOIR.

PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

THURSDAY, DECEMBER 13, 1900.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

In Memoriam
ARTHUR SEYMOUR SULLIVAN, 1842—1900
STUDENT, PROFESSOR, AND FELLOW.

DEAD MARCH IN "SAUL" *Handel.*

SYMPHONIC MARCH (MS.) *A. von Ahn Carse*
(Macfarren Scholar).

CONCERTO in E flat—Pianoforte *Liszt.*
MISS MARY S. BURGESS.

{ a. SCENA ... "Softly Sighs" (*Der Freischütz*)
MISS ZARA BARONI.
b. AIR, "Haste, nor lose the favouring hour"
(*Der Freischütz*) } *Weber.*

MR. WALTER LEWIS.

a. SOFTLY SIGHS.

BEFORE my eyes beheld him,
Sleep never was my foe!
But hand in hand with sorrow
Love e'er is wont to go.
The moon displays her silv'ry light,
Oh! lovely night!

Softly sighs the voice of ev'ning,
 Stealing through yon willow grove,
 While the stars, like guardian spirits,
 Set their nightly watch above.
 Through the dark blue vault of ether
 Silence reigns with soothing pow'r,
 But a storm o'er yonder mountain,
 Darkly brooding, seems to low'r ;
 And along yon forest's side
 Clouds of darkness slowly glide.
 Oh ! what terrors fill my bosom !
 Where, my Rodolph, dost thou rove ?
 Heav'n's protection may him shelter,
 Him my heart must ever love !
 Earth has lull'd her cares to rest,
 What delays my loit'ring love ?
 Fondly beats my anxious breast :
 Where, my Rodolph, dost thou rove ?
 Scarce the night-wind's whisper'd vows
 Wake a murmur 'mong the boughs.
 Now the widow'd nightingale
 Softly tells her piteous tale.

But hark ! a sound I hear in yonder grove :
 Hark, hark ! 'tis Rodolph's step !
 It is my love ! 'tis he, 'tis he !
 Oh ! love, I'll give thee a sign,
 Thy maiden waits through storm and shine !
 He does not see me yet ;
 Heav'n, can it be I see aright ?
 With flow'ry wreath his hat is bound :
 Success, success, at last our hopes have crown'd !
 What bliss to-morrow's dawn will bring !
 Oh, joyful token, hope renews my soul,
 How ev'ry pulse is flying,
 And my heart beats loud and fast,
 We shall meet in joy at last !
 Could I dare to hope such rapture ?
 Frowning fate at last relents,
 And to crown our love consents.
 Oh ! what joy for us to-morrow !

Am I dreaming, is this true ?
 Bounteous heav'n, my heart shall praise thee,
 For this hope of rosy hue.

Ev'ry pulse is flying,
 And my heart beats loud and fast,
 Ev'ry pulse is flying ;
 Ah ! we meet in joy at last,
 In joy at last !

b. "HASTE, NOR LOSE THE FAVOURING HOUR."

HASTE, nor lose the favouring hour—
 The toils of hell now hold thee fast,
 Who now will save thee from destruction ?
 No power can rescue, all hope is past !
 None ! none ! all hope is past.

Surround him, ye demons, with pinions of night,
 When he despaireth, seize your victim,
 Revenge ! Revenge !
 Revenge ! my triumph is nigh !

ANDANTE QUASI ALLEGRETTO { From Concerto in B } *Saint-*
 ALLEGRO NON TROPPO { minor—Violin ... } *Saëns.*

MISS IRENE PENSO.

SONG ... "Come, gentle sleep" (*Ivanhoe*) ... *Sullivan.*

MR. EDWARD F. BARROW.

HAPPY, with winged feet,
 Comes the morning softly stealing in,
 And to my darling's chamber sweet
 This happy light will win.

O fair procession of the morning hours,
 Go, bid my love awake, with all the flow'rs.

But let me sleep awhile
 And dream my only wound is from love's dart,
 And cunningly my thought beguile
 To deem that thou, fair queen, my gaoler art !
 So prison bars and wounds more dear shall be
 Than all the world if there I find but thee.
 Come, gentle sleep !

CONCERTO (MS.)—Pianoforte *Harry Farjeon*
 (Goring Thomas Scholar).

Moderato maestoso e con fuoco—Andante—Allegro
 molto vivace.

MR. CUTHBERT WHITEMORE.

a. AIR ... "O my heart is weary" (*Nadeshda*), *Goring Thomas*.

MISS FLORENCE J. HOOLE.

b. AIR "She alone charmeth my sadness" (*Irene*) *Gounod*.

MR. HENRY ROJAS.

a. O MY HEART IS WEARY.

RECIT.

WHAT means Ivan ?
 He speaks of shame, of danger to our great house
 from Valdemar's mad fancy for a serf girl, Nadeshda. Ivan was
 ever jealous. Oh, I am weary, weary of these brothers' quarrels.

AIR.

Oh, my heart is weary, weary night and day,
 For dreaming of my children and doom of brothers' fray;
 Hard the fate of mothers, the tender babes they bear,
 They look for help in trouble, and find but grief and care.

Oh, name great and noble, what art thou to me,
 Who hear in the darkness the woes that shall be?
 Go! shadows of sorrow, fly ye far away.
 Come glad to-morrow, come fairer day.

b. SHE ALONE CHARMETH MY SADNESS.

RECIT.

WES! she flies from me still!
 All is ready—the Imaums, the Santons, where is she?
 The fire burns in the fane,
 While the holy men wait,
 But the sacred fires wane.
 O, my love, why so late!
 Cruel one, to forsake me!
 Thou mad'st me all thy love believe,
 But, ah! well thou knowest to deceive.

AIR.

She alone charmeth my sadness,
 At her feet, willing, I lay my power and sceptre down,
 I a King! O! what madness!
 'Tis I who am the slave,
 'Tis she who wears the crown!

Wake, oh, wake from the spell and be a King again!
 'Too long thou pinest, heart, waiting her smile in vain!
 Throw her fetters away,
 Be yet a King and reign!
 Sleeper, awake!
 Ah, no! he dreameth still,
 He loves thee,
 And he humbleth his pride,
 But he gaineth a bride.

SCENE from Shelley's "Hellas," for Female Voices and Orchestra
John B. McEwen.

THE FEMALE CHOIR.

SOLO—MISS ANNABEL MACDONALD.

[SCENE.—*A terrace on the Seraglio. MAHMUD sleeping ; an Indian slave sitting beside his couch.*]

CHORUS OF GREEK CAPTIVE WOMEN.

WE strew these opiate flowers
 On thy restless pillow ;
 They were plucked from Orient bowers,
 By the Indian billow.
 Be thy sleep
 Calm and deep,
 Like theirs who fell—not ours who weep !

INDIAN.

Away, away, unlovely dreams !
 Away, away, false shapes of sleep !
 Be his, as Heaven seems,
 Clear and bright and deep,
 Soft as love, and calm as death,
 Sweet as a summer night without a breath !

CHORUS.

Sleep, sleep ! our song is laden
 With the soul of slumber ;
 It was sung by a Samian maiden
 Whose lover was of the number
 Who now keep
 That calm sleep
 Whence none may wake, where none shall weep.

INDIAN.

I touch thy temples pale,
 I breathe my soul on thee,
 And, could my prayers avail,
 All my joy should be
 Dead, and I would live to weep,
 So thou might'st win one hour of quiet sleep.

CHORUS.

Breathe low, low !
 The spell of the mighty Mistress now !
 When Conscience lulls her sated snake,
 And tyrants sleep, let Freedom wake.
 Breathe low, low !

Life may change, but it may fly not ;
 Hope may vanish, but can die not ;
 Truth be veiled, but still it burneth ;
 Love repulsed, but it returneth.

Yet were Life a charnel where
 Hope lay confined with Despair,
 Yet were Truth a sacred lie,
 Love were lust—

If Liberty
 Lent not Life its soul of light,
 Hope its iris of delight,
 Truth its prophet's robe to wear,
 Love its power to give and bear.

In the great morning of the world
 The Spirit of God with might unfurled
 The flag of Freedom over chaos,
 And all its banded anarchs fled,
 Like vultures frightened from Imaus
 Before an earthquake's tread.—
 So from Time's tempestuous dawn
 Freedom's splendour burst and shone ;
 Thermopylæ and Marathon
 Caught, like mountains beacon-lighted,
 The springing fire.

* * * * *

Then night fell, and, as from night,
 Reassuming fiery flight,
 From the West swift Freedom came,
 Against the course of heaven and doom,
 A second sun arrayed in flame,

To burn, to kindle, to illume,
 As an eagle fed with morning
 Scorns th' embattled tempest's warning
 When she seeks her ærie hanging
 In the mountain-cedar's hair,
 And her brood expect the clanging
 Of her wings through the wild air,
 Sick with famine ; Freedom so
 To what of Greece remaineth now
 Returns. Her hoary ruins glow
 Like Orient mountains lost in day ;
 Beneath the safety of her wings
 Her renovated nurslings play,
 And in the naked lightnings
 Of truth they purge their dazzled eyes.
 Let Freedom leave, where'er she flies,
 A desert, or a paradise ;
 Let the beautiful and the brave
 Share her glory, or a grave !



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PALEPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.
LOCAL CENTRE EXHIBITIONS for Pianoforte Playing,
Violin, and Singing (three).
- WESSELY EXHIBITIONS for Violin Playing (two).
- ANONYMOUS EXHIBITION for Organ Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- HINE PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- PAPEPA-ROSA PRIZE for Singing.
- LLEWELYN THOMAS PRIZE for Singing.
- EVILL PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ROBERT NEWMAN PRIZE for Organ Playing.
- MESSRS. TUBBS PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- SAURET PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Elocution.
- GILBERT BETJEMANN PRIZE for Opera.
- RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

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SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ENGLISH.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

† With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
English Language and Literature	0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1900-1901.

Michaelmas Term began MONDAY, 24th SEPTEMBER, and closes on SATURDAY, 15th DECEMBER.

Lent Term begins MONDAY, 7th JANUARY, 1901, and closes SATURDAY, 30th MARCH, 1901.

Midsummer Term begins THURSDAY, 2nd MAY, and closes WEDNESDAY, 24th JULY, 1901.

ENTRANCE EXAMINATIONS, 1900-1901.

Entrance Examinations will be held :—

For the Lent Term, 1901, Thursday, 3rd January, at 10.

For the Lent Half-Term, Thursday, 14th February, at 2.

For the Midsummer Term, 1901, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27·9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a
Students' Aid Fund,
 of which the Interest is appropriated, at the Committee's discretion,
 to the reduction of the Fees of deserving Pupils.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	£	s.	d.
Alma Mater Male Voice Choir	50	0	0
Anonymous, per Secretary	5	5	0
Chapman, Spencer, Esq.	6	1	0
Corder, F., Esq., F.R.A.M.	52	10	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	1	1	0
Dobree, Bonamy, Esq.	2	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	10	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	1	1	0
Macfarren, Sir G. A. (deceased)	2	2	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	5	5	0
Mackenzie, Sir Alexander C., Mus.D.	1	1	0
Mallam, Dalton, Esq.	100	0	0
Margetson, Stewart, Esq.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	2	2	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	52	10	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	3	3	0
Ramsden, Archibald, Esq.	1	1	0
Ramsden, Archibald, Esq. (2nd donation)	105	0	0
Renshaw, J., Esq.	100	0	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	1	1	0
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	62	10	2
Sparrow, Chas. E., Esq.	200	0	0
Threlfall, Thomas, Esq.	3	14	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Walters, Miss Charlotte	105	0	0
White, His Honour Judge F. Meadows (deceased)	10	10	0
	5	5	0

ANNUAL SUBSCRIPTIONS.

Agnew, Philip L., Esq.	2	2	0
Buckle, J., Esq.	3	3	0
Cooper, E. E., Esq.	5	0	0
Cummings, Rd., Esq., F.R.A.M.	1	1	0
Curwen, John Spencer, Esq., F.R.A.M.	10	0	0
Davenport, F., Esq.	3	3	0
Key, Mrs. (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
King, Frederic, Hon. R.A.M.	1	1	0
Mackway, Walter, Esq., A.R.A.M.	6	6	0
Macrory, E., Esq., Q.C.	2	2	0
Nicholl, W., Esq., F.R.A.M.	6	6	0
Oswald, Arthur, Esq., F.R.A.M.	3	3	0
Parker, W. Frye, Esq., F.R.A.M.	1	1	0
Pezze, A., Esq., Hon. R.A.M.	3	3	0
Reddie, C. F., Esq., A.R.A.M.	1	1	0
Sauret, Emile, Esq., Hon. R.A.M.	1	1	0
Schloesser, A., Esq., Hon. R.A.M.	18	18	0
Thompson, Arthur, Esq., F.R.A.M.	6	6	0
Webbe, Septimus, Esq., A.R.A.M.	8	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN...	105	0	0			
H.R.H. THE PRINCE OF WALES ...	10	10	0			
H.R.H. THE PRINCESS OF WALES ...	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. ...	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Aitken, Samuel, Esq. ...	5	5	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M. ...	1	1	0			
Albert, B., Esq. ...	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G. ...				12	12	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Liliast Pringle) ...	1	1	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Baker, Sir Benjamin, K.C.M.G., LL.D., F.R.S. ...				52	10	0
Bambridge, G. E., Esq., F.R.A.M. ...	1	1	0			
Bampfylde, F. W. W., In memory of ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M. ...	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon. ...	1	1	0			
Bloomfield, Lady ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Bowen, Edward, Esq. ...	3	3	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			
Broadwood & Sons, Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
Broxholme, Mrs. Fred. G. ...				26	6	0
Burnett, A., Esq., Hon. R.A.M. ...	1	1	0			
Burton, B. H., Esq. ...	1	1	0			
Buthin, E. Fox, Esq. ...	1	1	0			

						Annual Subscriptions.	Donations or Life Subscriptions.		
						£ s. d.	£	s.	d.
Carse, Adam, Esq.	1 1 0			
Cater, J. J., Esq.	1 1 0			
Chappell & Co., Messrs.	5 5 0			
Child, Miss Annie M., A.R.A.M.	1 1 0			
Chitty, The Right Hon. Lord Justice (deceased)		52	10	0
Chitty, J. H. P., Esq.	1 1 0			
Clapshaw, Miss Amy C. G., A.R.A.M.	1 1 0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1 1 0			
Cobb, Gerard F., Esq., M.A.	1 1 0			
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Collins, Lieut.-Col. Arthur, C.B., M.V.O.	1 1 0			
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